

8

# *Indian Music Journal*



half-yearly

for the general reader and the student



music - education - culture



Half-Yearly

# INDIAN MUSIC JOURNAL

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# Indian Music Journal

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## INDIAN MUSIC JOURNAL

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Śaka 1889 Kārtika

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## NOTE ON transliteration

It is hoped that the use of diacritical marks in transliteration of Indian words will be welcomed by the general reader when he has overcome the initial unfamiliarity. As far as possible, the spellings are kept close to popular usage. The scheme followed is mainly after Monier-Williams's Sanskrit-English Dictionary, except for ch (c) and cḥ (ch) and a few additions to represent certain sounds peculiar to South Indian languages.

The plural sign 's' of English, when affixed to Indian terms, is preceded by the hyphen (-).

Spellings of contemporary proper names follow current usage; no phonetic spelling or mark is generally attempted. Captions, small types and special types are not diacritically marked.

अ	a	क	k	ड	ḍ	म्	m
आ	ā	ख	kh	ढ	ḍh	य्	y
इ	i	ग	g	ण	ṇ	र्	r
ई	ī	घ	gh	त्	t	ऌ	ṛ (Tamil)
उ	u	ङ	ṅ	थ	th	ल्	l
ऊ	ū	च	ch	द	d	ळ	ḷ
ऋ	ṛi	छ	cḥ	ध	dh	ॠ	ṝ (Tamil)
ॠ	ṛī	ज	j	न	n	व	v or w
ए (short) e	ḛ	झ	jh	प	p	श	ś
ए (long) ē	ē	ञ	ñ	फ	ph	ष	ṣ
ऐ ai	ai	ट	ṭ	ब	b	स्	s
ओ (short) o	o	ठ	ṭh	भ	bh	ह	h
ओ (long) ô	ô						
औ ou	ou						
							ḥ (Visarga)

No distinction is made between *anusvāra* and *ardha-anusvāra*; 'm' or 'n' may stand for either.

## INDIAN MUSIC JOURNAL

रसो वै सः

BLISS IS HE

Number 8

October-November

1967

## VEDIC VOICE

ॐ

आनन्दो ब्रह्मेति व्यजानात् ॥  
आनन्दाद्वयेव खल्विमानि भूतानि जायन्ते ॥  
आनन्देन जातानि जीवन्ति ॥  
आनन्दं प्रयन्त्यभिसंविशन्तीति ॥

ॐ

Om

(Bhrigu) realized : That Brahman is Bliss,  
It is from Bliss that beings here are born,  
It is by Bliss that beings live,  
It is into Bliss that at the end they enter.

Om





## RAINDROPS

*Paraspara rāga jamyau, samēta-kinnarī mṛidaṅga suratār  
tīn hūm suran kē tār-bandhān, dhur-dhur pad apār .....  
Śrī Haridās kē Svāmi Syāma jē-jē aṅg kī gatī lētī, atinipun aṅg aṅghār*

*Rāga is love, Rāga is melody ;  
steeped in it towards the Lord  
and singing in the three Saptaks,  
along with kinnarī, mṛidaṅg and Surtār,  
the flow of Dhrupad-s is endless.....  
Syāma just beings, and the Lord perfects.*

—SWAMI HARIDAS

Music, in the best sense, does not require novelty; nay, the older it is, and the more we are accustomed to it, the greater its effect.

—GOETHE

Music resembles poetry; in each are numerous graces which no methods teach, and which a master hand alone can reach.

—POPE

*Yāga-yōga tyāga bhōga phalamosaṅge  
rāgasudhārāsa pānamu chēsi rājillavē ō manasa*

The fruits of religious sacrifice and spiritual disciplines of renunciation and enjoyment—these are bestowed by Rāga, that is the essence of nectar. Think it, O mind, and be effulgent!

—TYAGARAJA

Music is the art of the prophets, the only art that can calm the agitations of the soul; it is one of the most magnificent and delightful presents God has given us.

—LUTHER

Music is the harmonious voice of creation; an echo of the invisible world; one note of the divine concord which the entire universe is destined one day to sound.

—MAZZINI

*Nādam, Nādam, Nādam ;  
Nādattēyōr nalivunḍāyin,  
Śēdam, Śēdam, Śēdam.*

Euphony, Euphony, Euphony,—  
Sound bereft of euphony  
is cacophony, cacophony, cacophony.

—SUBRAHMANYA BHARATI

## Gandhi on Education

On Tolstoy Farm we made it a rule that the youngsters should not be asked to do what the teachers did not do, and therefore, when they were asked to do any work, there was always a teacher co-operating and actually working with them. Hence whatever the youngsters learnt, they learnt cheerfully. ....

Children take in much more and with less labour through their ears than through their eyes. I do not remember having read any book from cover to cover with my boys. But I gave them, in my own language, all that I had digested from my reading of various books, and I dare say they are still carrying a recollection of it in their minds. It was laborious for them to remember what they learnt from books, but what I imparted to them by word of mouth, they could repeat with the greatest ease. Reading was a task to them, but listening to me was a pleasure, when I did not bore them by failure to make my subject interesting. And from the questions that my talks prompted them to put, I had a measure of their power of understanding. ...

Long before I undertook the education of the youngsters of the Tolstoy Farm I had realised that the training of the spirit was a thing by itself. To develop the spirit is to build character and to enable one to work towards a knowledge of God and self-realization. And I held that this was an essential part of the training of the young and that all training without culture of the spirit was of no use, and might be even harmful.

I am familiar with the superstition that self-realization is possible only in the fourth stage of life, i.e. *Sannyāsa* (renunciation). But it is a matter of common knowledge that those who defer preparation for this invaluable experience until the last stage of life attain not self-realization but old age amounting to a second and pitiable childhood, living as a burden on this earth. I have a full recollection that I held these views even whilst I was teaching, i.e. in 1911-12, though I might not then have expressed them in identical language.

How then was this spiritual training to be given? I made the children memorize and recite hymns, and read to them from books on moral training. But that was far from satisfying me. As I came into closer contact with them I saw that it was not through books that one could impart training of the spirit. Just as physical training was to be imparted through physical exercise, and intellectual through intellectual exercise, even so the training of the spirit was possible only through the exercise of the spirit. And the exercise of the spirit entirely depended on the life and character of the teacher. The teacher had always to be mindful of his p's and q's, whether he was in the midst of his boys or not.

It is possible for a teacher situated miles away to affect the spirit of the pupils by his ways of living. It would be idle for me, if I were a liar, to teach boys to tell the truth. A cowardly teacher would never succeed in making his boys valiant, and a stranger to self-restraint could never teach his pupils the value of self-restraint. I saw, therefore, that I must be an eternal object-lesson to the boys and girls living with me. They thus became my teachers, and I learnt I must be good and live straight, if only for their sakes. I may say that the increasing discipline and restraint I imposed on myself at Tolstoy Farm was mostly due to those wards of mine.

—MAHATMA GANDHI in *Autobiography*



## End this Amorality

Modern education trains the intellect but does very little to develop character or a sense of moral and spiritual values (hereinafter, for brevity, referred to as "altruism").

All awards for academic distinction or sports or other distinctive educational activities encourage the development of a sense of personal rivalry regardless of their recipients, in their private life, being unethical or amoral in their outlook and behaviour.

In our present-day educational system, there is little or no recognized competition in service, self-sacrifice, unselfish heroism or altruistic attitudes.

In the result, the students become amoral success-hunters, free from the restraint of moral, spiritual or religious 'prejudices', as they are called. Student leadership is achieved by organising aggressive and destructive activities intended to impair a sense of discipline.

Education should make a student free from ignorance and superstition; at the same time it should instil moral and spiritual values, develop altruistic outlook and attitude. Specialisation must be associated with a broad general education in living up to the altruistic values.

Altruism could be instilled by precept, example and atmosphere. It cannot be enforced by regimentation of conduct. Experiments carried out in the country and various private institutions should be studied and a code formulated which would help training in altruism.

Attempts to instil altruism by precept cannot succeed unless example and atmosphere are created.

The authorities should have an uncompromising attitude towards defiance of discipline or moral and spiritual values, and the tendency to make light of such defiance is one of the reasons why no such atmosphere is created.

[Note: A certain University discharged a teacher for developing intimacy with some of his lady students. The day he was discharged from the University service he was appointed to a post in an affiliated college. When called to account, the organisers of the College stated that many members in the upper hierarchy of the University have no moral character and, therefore, a small fry should not be penalised.]

The best example can be provided by the teachers. It is of the highest importance that they should be trained to appreciate and develop altruistic attitudes.

Atmosphere can be created by prayers drawn from the religious literature of Hindus, Muslims, Sikhs and Christians, more or less on the lines of Gandhiji's prayer.

[Note: Even if a small number of teachers and students attend the prayer regularly, it provides the necessary atmosphere for the whole institution.]

Students may be provided with a general background of altruistic movements of India and elsewhere and encouraged to study the life and achievements of creative masters who had dedicated their lives to altruistic ends.

Distinction should be conferred on students who have developed altruistic attitudes. (etc.)

—K.M. MUNSHI in *Bhavan's Journal*, April 23, 1967

## Wanted : a science of feeling

Man is sick; not in a few spots here and there, but throughout his whole organism. For the function of the third or symbolic nervous system has got completely out of hand. This function, this affecto-symbolic function, being itself segmented and dissociated, inevitably segments and dissociates the function of the total brain to which it stands opposed. ...

As more and more man took over the sign or spoken word in substitution for the reaction of his organism as a whole, as more and more he adopted a secondary mental plane in place of his primary, organismic plane of behaviour, the extraneous and deviate factor of affect began to enter in, and man inadvertently lost touch with the hard and fast impact of outer actuality. As the symbolic function came to dominate man's processes, there was no longer the sure touch of objective solidarity, but only the symbolic authority of this or that autopathic or partitive reaction, of man's recently acquired ditentive or affecto-symbolic code. ...

I cannot speak of art without alluding to the robust and far-reaching conceptions of Herbert Read. The theory of art advanced by him automatically presupposes the abolition of the restrictive part-interest of the entity we have called the 'I'-persona. The goal towards which he seems to me to direct his insight (and he does so with a quite extraordinary intuitive aim) is a phylobiology of aesthetics. For the teaching of this author requires a powerful artistic sublimation that is necessarily phylic in its scope. It bespeaks a new order in the field of art, and presages the shaping of things that are to come in the sphere of man's feeling and thinking. In the domain of art to-day, affect too easily betrays itself in mere affectation. ...

Art, Read says, is the representation, science the explanation to the fundamental structures and processes within and around us. But according to this critic, art has become separated from living; it has become the departmentalized occupation of the few rather than the expression of the community's fundamental functions and capacities. There is thus a gulf between artistic creation and the actuality of life. Under the dominion of the social neurosis, there is the exclusion of any truly organic expression of art. ...

Man's segmentation has caused a functional division not only among individuals and coalescent groups, but it has caused division also within each individual or organism composing the group. Coincidentally, man's part-brain has brought about a generic division in the feeling and motivation of man's organism in relation to the environment. ...

Our studies have disclosed man's very great need of a *science of feeling*. Basically, man has the capacity for the development of such a science. In his natural—in his biologically normal—behaviour, phylic man is activated precisely as the scientist is activated. Primarily he looks at the objects and conditions about him from an unbiased viewpoint. But this primary capacity has been inadvertently side-tracked.

—TRIGANT BURROW in *The Neurosis of Man*  
(Routledge & Kegan Paul, 1949)



## End this Prostitution

*Vijñāna* or scientific knowledge is knowledge specialised. But much too limited specialization and much too minute analysis abstracted from the wider context of the Fact or "the live lucid whole of Reality" may become an obsession which will frustrate the true aim of knowledge and of life in accordance with that knowledge. The proper role of the philosopher scientist is that of the monitor. He has truly to be "the guide, friend and philosopher" to whom all the different branches of specialized, technical knowledge must turn for inspiration and synthesis, mutual understanding and total interpretation. ...

Power has polarized itself as brutal or rational, as of Matter or of Spirit. But basically Power is one and spiritual. Because, Matter and Spirit are fundamentally one, and intrinsically, in harmony relation to each other. The opposition, the antipathy relation is imposed, not natural; it is due to what we may call a 'global tilt' and a 'temporal twist'. Matter in essence and reality is not brute and crude: it is fundamentally the projection of Spirit for creative manifestation, its submissive material and vehicle, its significant self-satisfying expression. Matter informs what is otherwise formless, stabilizes the unstable, determines the indeterminate. It is Spirit's own body as well as organon. ...

A *rēnu* or cosmic particle shall have not only its *ratana* (dart) or *raṇana* (drill) but its *ramaṇa* (dance). The former two may obey the law of mechanics, but the last is unique—a particle is not merely impelled by external or intrinsic "strings" or stresses but dances to the tune of a hidden chord in it which thrills, may be subconsciously, in the joy and pathos of love and yearning, craving and communion. To this Science cannot shrug her shoulders too long. If the ground is not firm to-day under feet between her laboratory and the orchestra "hall" where the psalm of the heavens as well as of the meanest particle is "silently" sung, she will do well to hold her soul in patience and attend more closely to the "insolubles" of her laboratory solutions as they stir for an inside expression, and to the "in-equities" of her academic equations, as they strain for deeper equitable reduction. ...

Science has so far pursued the end of Truth, specially in the sense of *ritam* (relation or law). In doing so she has largely obfuscated the whole and integral Goal which Spirituality aims and Humanity should aim. For reaching that Goal, Science will have to choose a path steering clear of both "lawless chance" and of rigid mechanistic determinism. She will have to marry lawful process with sportful play, consort order with freedom. Her "valour" will make the "validity" of existence adapted to its "value".

In spite of gigantic present world peril, the positive contribution of Science in the way of the achievement of that Goal has been very considerable; and her possibilities are immense. The present mass peril is due to a 'global' tilt (spiritual misdirection and maladjustment) and 'temporal twist' (a wrong and perverse turn of human history); these must be corrected and set aright. Science also is *Sādhana*; her motive and urge essentially spiritual. Science is broadly human and universal is benevolence. It is sin to prostitute her for the malevolent ends of nations or groups or individuals.

—SWAMI PRATYAGATMANANDA SARASWATI in *Science and Sadhana*

## Tradition v. Academics

A traditional must not be confused with an academic or merely fashionable art; tradition is not a mere stylistic fixation, nor merely a matter of general suffrage. A traditional art has fixed ends and ascertained means of operation, has been transmitted in pupillary succession from an immemorial past, and retains its values even when, as at the present day, it has gone quite out of fashion. Hieratic and folk arts are both alike traditional (*smārta*). An academic art, on the other hand, however great its prestige, and however fashionable it may be, can very well be and is usually of an anti-traditional, personal, profane, and sentimental sort. ...

In traditional and unanimous societies we observe that no hard and fast line can be drawn between the arts that appeal to the peasant and those that appeal to the lord; both live in what is essentially the same way, but on a different scale. The distinctions are of refinement and luxury, but not of content or style; in other words, the differences are measurable in terms of material value, but are neither spiritual nor psychological. The attempt to distinguish aristocratic from popular motifs in traditional literature is fallacious; all traditional art is a folk art in the sense that it is the art of a unanimous people (*jana*). ...

In a democratic society...the distinction of "educated" from "uneducated" is merely technical; it is no longer one of degrees of consciousness, but of more or less information.

In democratic societies, then, where proletarian and profane (*i. e.* ignorant) values prevail, there arises a real distinction of what is optimistically called "learning" or "science" on the part of the educated classes from the ignorance of the masses; and this distinction is measured by standards, not of profundity but of literacy, in the simple sense of ability to read the printed word. ...

When the bourgeoisie culture of the universities has thus declined to levels of purely empirical and factual information, then it precisely and only in the supersitions of the peasantry, wherever these have been strong enough to resist the subversive efforts of the educators, that there survives a genuinely human and often, indeed, a superhuman wisdom, however unconscious, and however fragmentary and naive may be the form in which it is expressed. There is, for example, a wisdom in traditional fairy tales (not, of course, in those which have been written by "literary" men "for children") that is altogether different in kind from such psychological sense or nonsense as may be embodied in a modern novel.

All that has been said above applies, of course, with even greater force to the *śruti* literature and, above all, the *Rigveda*, which so far from representing an intellectually barbarous age (as some pretend) has references so far abstract and remote from historical and empirical levels as to have become almost unintelligible to those whose intellectual capacities have been inhibited by what is nowadays called a "university education". It is a matter at the same time of faith and understanding: the injunctions *Crede ut intelligas* and *Intellige ut credas* ("Believe, that you may understand," and "Understand, in order to believe") are valid in both cases—*i. e.*, whether we are concerned with the interpretation of folklore or with that of the transmitted texts.

—ANANDA K. COOMARASWAMY in *Christian and Oriental Philosophy of Art* (Dover)



# Psychology of Art

The gestalt principle as taught by the Gestalt Theory can hold good only for conscious surface perception. In fairness to the achievements of experimental gestalt psychologists we must not forget that they themselves never claimed to offer more than a surface psychology which excluded the mental phenomena in deeper layers of the mind. ...

Only when our surface mind is quite awake with rational tension at its highest is our eye sharply focused on the real things around us and strives to perceive as pregnant and simple a gestalt as possible. But when we turn our eye inwards, as in play, art, day-dreaming, or in the deep dreams of our sleep, and the mental energy is drained from the surface of the mind into its depth, then our vision loses its sharp and well-defined edge, the forms perceived become more fluid and intermingle and separate in a continuous flux. ...

In our analysis of art form we can expect that it is gestalt-bound only to the extent to which the surface mind contributed to its structure, but otherwise it is gestalt-free. ...

A work of art certainly contains a large amount of 'primary' aesthetic style and form which the artist has introduced into its structure from the outset and which is not merely a 'secondary' projection on the public's part. It may be the result of a past secondary projection read into other works of art which now becomes a primary constituent in the new work. Such a work thus represents an alloy between an aesthetic superstructure of style and the inarticulate Dionysian form language of the depth mind, plus a growing measure of secondary style elaboration which transmutes a part of the inarticulate form material into a merely projected secondary style. ...

We could imagine artistic expression as a conversation between the artist and his public conducted on two levels simultaneously. The articulate form language, belonging to art's aesthetic superstructure, speaks to the public's surface mind and satisfies its aesthetic gestalt tendency. The form elements are traditional and open to rational analysis. Underneath the aesthetic superstructure another, secret conversation is carried on between the artist's depth mind and that of his public. Not only does this secret conversation use an inarticulate language which cannot possibly be grasped rationally, but its symbols are subject to a constant change owing to the secondary processes which lift them continually up to the articulate surface level. The artist's creative depth mind must unceasingly bring forth new yet unused symbols to replace those which have already undergone a secondary gestalt elaboration into style and ornament. The situation is curious. The serviceability of a language depends on the repeated use of the same symbols which, through constant application become known and accepted as expressing a certain meaning. A language which has to invent ever new symbols in which to express the same meaning simply could not make 'sense'. We would be reduced to mere guessing as to what the speaker means, and he might as well not seek at all, but merely indicate that what he wants is to convey some inexpressible meaning. This is precisely what happens in the secret conversation between the artist and his public.

—ANTON EHRENZWEIG in *The Psycho-analysis of Artistic Vision and Hearing* (Routledge & Kegan Paul, 1953)

# Over Fifty Years Ago

*The following newspaper report should be of interest—Editor.*

**The Madras Mail, 30th March, 1916**

The All-India Music Conference at Baroda has come and gone; there may be many opinions as to what precisely have been the results achieved, but none as to the wisdom of H.H. the Gaekwar in convening it. The aim of the Conference was stated in the opening proceedings to be the systematising of Indian music, with a view to its being taught scientifically in schools and being preserved and communicated by means of an adequate notation.

H.H. the Gaekwar, provided every evening, at the Luxmi Vilas Palace, a wonderful feast of songs and dance in truly appropriate surroundings. None who attended the Conference is likely to forget these concerts which revealed all that the human voice is capable of in the form of trills and gameks and the wonderful dexterity of the *binkar*, who can produce a whole section of exquisitely tender melody from the vibrations set up a wire by one stroke of the finger. He treats the frets as mere *points d'appui*, and after each stroke of the right hand stretches the wire in varying degrees to one side obtaining an almost incredible delicacy of sound. The Gaekwar's efforts aroused profound interest in the Durbars of Udaipur, Alwar, Jaipur, Bhowanagar, Indore, Kolhapur, Tonk, Gwalior, Rampur, Hyderabad, Bikanir and Mysore, some of whom sent their best musicians to the Conference. Among the famous Hindustani musicians assembled at Baroda were Jakroddin, of Udaipur; Imbad Khan, of Alwar; Fayaz Mohomed, Dasadduk Hussein, and Jamal-ud-din, of Baroda; Abbas Khan, of Jaipur; and last but not least, the renowned *binkar*, Mushraf Khan, of Alwar. There were also several distinguished exponents of the Karnatic School.

The important papers read at the Conference related to either the history of Indian music or the subject of intonation. On the first head a most valuable paper was contributed by Mr. Abdul Halim Sharar, and Mr. V.N. Bhatkhande gave a short historical survey of Hindustani music, in which he dealt with all the chief Sanskrit *granthas* giving their approximate date and detailing what is known of their authors. Mr. Abdul Halim Sharar's paper demands more attention, as it throws light on an aspect of the question which has never been adequately treated. It is often lightly assumed that the soft *atikomal re, ga* and *dha* of Indian music were introduced by the Mahomedans. We know from the works of Ptolemy that such tones were in use in ancient Greece. Did the Aryans who invaded India share this knowledge with the Greeks, or did the Arabs bring it into India? Mr. Abdul Halim Sharar's paper is useful as drawing attention to the fact that Arabian music assimilated a good deal from the music of surrounding nations, such as the Persians, Greeks and Egyptians. He relates the story of the slave, Said Ibn Musajah, who in the seventh century obtained his freedom owing to the beauty of his voice, and after many wanderings in search of musical knowledge founded a school of singing. In the days of the Caliph Haroun-al-Rashid, Arabian music enriched from Greek, Persian and perhaps Hindu sources, resounded from Sind in the east to Spain in the west. Mr. Abdul Halim Sharar draws attention to the



*Aghani*, a work on music by Abdul Faraj, of Ispahan, and points out that it is worth the while of Indian scholars to attempt to unravel its mysteries. Mr. Abdul Halim Sharar's paper is valuable in another way. Writers upon Indian music are prone to regard the Mahomedan conquest as a calamity. It seems possible to hold the other view, that it enriched Indian music and gave a trend to its future development.

### DIVERSITY OF VIEWS

To pass from history to science, one outstanding fact which emerges from the Conference is the extraordinary diversity of views entertained regarding the constitution of the Indian scales. This was so much in evidence that one could not hope for immediate practical results. The members who spoke on this subject could be divided into three distinct schools. The first might be termed the "Rule Britannia" School, as their contention, supported with great earnestness and eloquence and a wealth of vocal illustration, is that Indian music never shall be enslaved. They assert that Indian music when properly sung is too fluid to be reduced to scales and written in notation. This school of thought has its roots deep down in the Indian mind, and has its adherents in the south as well as in the north. It regards the musical art, not as a definite section of the infinite, but as Infinity itself. The other more practical schools would reply that, however much you blur the outlines of your melody by *mind* and *ghasit* and other graces, the outline is still there and can be perceived. Similarly although the expert *binkar* regards his fixed frets chiefly as *points d'appui* for excursions in the realm of *mind* the frets are there and serve to give the hard outline of great number of *rāga-s*. Notational systems have their limits, but they perform a great service if they give the hard outline with as much detailed instruction as to grace as is humanly possible; the rest may be left to the taste of the performer. Moreover, no one would wish to teach the young to attempt to reproduce the Infinite. For them scales are a necessity and notation greatly to be desired.

When we come to close grips with the subject of intonation we are confronted with the necessity of ascertaining the scales of the *rāgas*. Here we discover the antagonism subsisting between the *a priori* school, who wish to derive all their conclusions from Sanskrit books of the eighteenth century and earlier, and are reluctant to admit the test of modern science, and the experimental school, who base their conclusions upon actual measurement of intervals as sung nowadays, and seek for what corroboration there may be in the ancient *granthas*. The former school assume that the distinctions between *gramas* are no longer in existence, and speak of "the Indian scale" as though all Indian music was founded upon one scale. They do not seem to realise the importance of studying the functions of notes. For instance, in a very learned disquisition upon the Indian system of allotting different hours of the day to different types of melody, Mr. V.N. Bhatkhande pointed out that of the two well-known Hindustani *ragas* *Bhupali* and *Deshkar* (founded on the scale C, D, E, G, A, C), the former takes *ga* (or E) as its "predominant" note, and the latter *dha* (or A). Now, there are two possible forms of *dha*, one a major tone above *pancham* or G, and the other a minor tone above that note. The former gives a bright cheerful impression when used as a kind of satellite or auxiliary or *pa* (G), but it is not in concord with fundamental note *sa* (C). The latter forms the sweet concord of the major sixth with *sa*. If *Deshkar*, as we

believe, is a pleasing harmonious *raga*, then it must choose the latter note as its "predominant" and not the former. Considerations such as these impel us to the conclusion that a detailed study of the *raga* and melodic construction of *ragas* is a necessary preliminary to the discussion of Indian intonation.

Mr. Bhatkhande's detailed descriptions of the *ragas* in his works will, no doubt, be of the greatest help to the investigator who wishes to convince the majority of experts that the Indian scales are and must necessarily be many and varied. The working members of the Philharmonic Society of Western India (Deval, Clements, G.S. Khare, N.V. Chatre and others) have for some time past been engaged in this kind of enquiry with the aid of the best practical tests they can command. Their methods may in course of time, be superseded by others more accurate, for towards the end of the Conference, Mr. P.B. Joshi, a Professor of Science from Ajmere, outlined an electrical method for ascertaining the intervals used by musicians. This method will require a preliminary study of the sympathetic vibration of strings to ascertain the margin of error at different distances from the singer. The principle adopted is to arrange a wire so that when set in vibration sympathetically by the singer's voice it will complete an electrical circuit and so ring a bell. Such a wire when placed close to the singer will vibrate to a great range of notes; as it is placed further and further away, the range will diminish until it is so small as to be negligible. For the sake of illustration let us take the *raga* above mentioned *Deshkar*. Having attuned the wire to the harmonic sixth we test the *dha* of the singer by placing the instrument at the appropriate distance. We cannot expect a singer to get his note absolutely correct everytime; we therefore, allow a small margin of error, let us say, 1/1200 part of an octave. Let us imagine that during a performance of *raga* *Deshkar* the bell rings over and over again. Then let us set the instrument to the high (or Pythagorean) *dha*. The bell does not ring once. Such a test would, we think, be conclusive as to the nature of the interval employed. There is a further point to be emphasised. We find that, like the performers of the west, some Indian singers, and more especially the least intelligent ones, have a tendency to "sharpen their sharps and flatten their flats". By this we mean that anything in the shape of a leading note leading upwards as *tivra ni* to *sa*, or downwards as *komal re* to *sa*, tends to get nearer to the note with which it is so intimately related. Thus in the *raga* *Bhairavi* some singers feel impelled to make *re komal* flatter than it should be, and in *raga* *Kalyan*, to make *ni tivra* sharper than it should be.

This general account of the proceedings would be incomplete without a special mention of Rao Sahib Abraham Pandithar, of Tanjore, and his accomplished family. They make part singing in the European style and Karnatic music their special study, and seek to bring them both under the same rules. Mr. Abraham Pandithar rejects the ancient theories of the *Sangita Ratnakar* and Bharata's *Natya Sastra*, and pins his faith to equal temperament. He has constructed a *vina* which divides the octave into forty-eight exactly equal parts, and written an elaborate mathematical work on Indian music. It seems to us that he does not understand the *raison d'être* of temperament and its justification. Temperament is necessitated by a system of transposition scales and is intended as the nearest practicable approximation to just concord. It is justified by harmony in the modern sense, and by that alone. Indian music has no transposition scales, and



therefore has not the same need for an equal division of the octave. It is not an harmonic system, and therefore, has nothing wherewith to cover up the defects of tempered intervals. It requires the real thing in the way of concord, and has no need to put up with an inferior substitute. No Indian musician ever dreamt of tuning *sa* and *pa* by a tempered fifth or singing other consonant intervals purposely a little out of tune.

The majority of the Conference recorded their opinion that twelve notes to the octave were sufficient for the commoner Indian scales. In view of the fact that many of them favoured the tempered scale, and many others the Pythagorean, which to those who know it seems utterly unsuited to form the foundation of any system of music, whether based on pure melody or on the use of chords, this opinion can carry very little weight. There was considerable discussion as to the scale used in *kafi*, some contending that the *ga* and *ni* were those of *Bhairavi*, while others contended that they were lower notes. It appeared that the higher notes were favoured by the Karnatic singers and by Jakroddin Khan, and that they were used by *binkars*, who treat the *kafi* scale as the same as the old *Shadj grama*. Mushraf Khan *binkar* supports me in asserting that the *Sangit Ratnakar* is based upon *Thaivat* tuning and that the *shuddh* scale in *Thaivat* tuning is that *kafi*. Even if the majority nowadays favour different intervals for this *raga*, the subject is not exhausted as there are many other *ragas* of *kafi* type which undoubtedly begin with a minor tone and take the low *ga* and *ni*. Perhaps, it would be more accurate to take *Bhimpalas* as the modern representative of the *shuddh* scale of the *Sangit Ratnakar*.

[Report by E. Clements, I.C.S.]

#### PAPERS READ

The following is a list of papers read.—

*Those bearing principally on notation :—*

- Mr. E. Clements, I.C.S.—The intonation of Indian Music.
- Rao Saheb K. B. Deval.—The theory of Indian Music as expounded by Somnath.
- Mr. D.K. Joshi.—A Disquisition on the *Srutis* and *Svaras* of Indian Music.
- Mr. S.N. Karnad.—The Renaissance in Hindustani Music.
- Mr. Mangeshrao Telang.—The Development of North Indian Music.
- Rao Saheb N.V. Chhatra.—Sound and Musical Notes.
- Mr. G.S. Khare.—“*Sarana Chatustāya*”.
- Rao Saheb Abraham Pandithar.—An Article on *Srutis*.
- Rao Saheb N.V. Divatia.—The Missing *Sruti* and connected questions.
- Mr. P.R. Bhagavater.—Some Aspects of the difference between Hindustani and Karnatic Music.
- Mr. T.A. Ramakrishna Iyer.—The Gamut System of East and West.

*Those bearing on notation :—*

- Mrs. Maragathavalliammal.—Notation in Indian Music.
- Mr. V.D. Paluskar.—The Notation System.
- Mr. E. Clements.—The Staff Notation adapted to Indian Music.

#### Historical Papers :—

- Mr. V.N. Bhatkhande.—A Short Historical Survey of Hindustani Music.
- Mr. Abdul Halim Sharar.—The Persian influence on the Music of Hindusthan.

#### Miscellaneous :—

- Ateyabegum Fyzee Rahimin.—The present condition of Indian Music and a proposal for the founding of an Academy.
- Mr. K. B. Divatia.—Indian Music, its place and functions in the Fine Arts.
- Mr. Hari Nagabhushanam.—The Place of Music in Human Culture and Appreciation.
- Mr. H.P. Krishna Rao.—The psycho-physiological aspect of Music.
- Mr. J. Nelson Fraser.—The Teaching of Music in Schools.

On the last day of the Conference a standing Committee was appointed : (a) to devise a suitable notation for the whole of India ; (b) to fix the Hindustani system of *ragas* ; (c) to obtain with the help of the *Durbars* copies of MSS. works on music. The Conference also resolved that a Musical Magazine and a Musical Academy were objects to be desired.

—From ‘*Karunamirthasagaram*’ (1917)

[In order to be faithful to the original no diacritical or other markings have been made.]

True art takes note not merely of form but also of what lies behind. There is an art that kills and an art that gives life. True art must be evidence of happiness, contentment and purity of its authors.

—Mahatma Gandhi



## Music Causerie

### MUSIC IN SCHOOLS

ZOLTAN KODALY

Obviously all reasonable pedagogy has to start from the first spontaneous utterances of the child, rhythmical-melodic plays, with many repeated simple phrases, /a a a .../going slowly over to different ones/a b/. That would be the subject-matter of kindergarten, which could do far more in music than it does today.

A child between 3-6 learns everything much easier than after 6. The lucky child, who could take part in singing games, has a great advantage over those, who never had an opportunity to do so, whether in kindergarten or as free play with other children.

The elementary school should carefully examine, whether this indispensable layer is already present in the child, if not, the school has the duty to inculcate it, for without this foundation, no further progress is possible.

Thus the elementary school first has to recapitulate the material of the kindergarten i.e. singing games, rhythmical plays connected with physical movements, preferably in close cooperation with physical training. This foundation may be different with different peoples, although if you run through our first volume of *Corpus Musicae Popularis Hungaricae*, containing children's games, you will find many international motives, proving the unity of mankind, at least during childhood.

But even the singing games have in every country some national colour, being strongly dependent on the respective language.

The next step would be naturally the folksong. Each nation has a rich variety of folksongs well suitable for teaching purposes; if selected gradually they furnish the best material to introduce musical elements and make them conscious. Singing, first by ear, then writing, dictating all methods combined, make for surprisingly quick results. It is essential, that the material used should be musically attractive. In some countries (the usual method is still being used) they still combine dry, lifeless exercises, which the children hate, and very often they also hate the music lessons. By the way, at least two lessons weekly are strictly necessary.

If the children do not await with thrilling expectation the music lesson, no result is to be hoped for. If they do not feel refreshed by an exciting lesson, all labour is lost.....

The playing of instruments facilitate much in higher grades but singing must always be in the center. In our musical elementary schools instruments are not compulsory, but many children want to play an instrument and follow the advice of their teachers as to what instrument to choose. In those schools, our purpose with instruments is not so much the training of soloists, but the preparation for chamber and orchestral music. Some bigger schools are able to perform a concerto of Vivaldi or other works of similar difficulty.

The non-playing pupils are an understanding and thankful audience, and once grown up, they will be the best audience of the great music, thus fulfilling the purpose of those schools and of all our endeavours. ...

Attempts to educate a music-loving public can be seen everywhere. But I think they will never succeed without a certain amount of activity, and listening means a good deal of inner activity.

This is the goal to be reached in our schools, but they give their pupils much more: in making them better musicians, they make them better human beings.

—from 'Folk Songs in Hungarian Music Education'  
(*International Music Educator*, March 1967/15)

### MUSIC: ORIGIN ...SUPERSTITION ALAIN DANIELOU

Music, like religion, seems to be rooted in man's very being. But as soon we approach the complex problem of history and musical life we discover our ignorance. Short examples will demonstrate that the relationships between the spheres we call Orient and Occident are not merely accidental. Musicologists will regard the way in which I relate my examples to one another as far-fetched. But the musical languages even of widely separated peoples exhibit similarities and their origins are lost in pre-history. So it is with the music of the Pygmies and that of Georgia, with the psalmody of Mediterranean lands and that of India. ....

There exists today a deeply-rooted superstition that oral methods of transmission have suffered a loss of prestige in the presence of the written document. Therefore notation, which was never more than an aid to the memory for musicians, has for us become a reality. And so we interpret our older compositions with what we believe to be care and good taste, although what we are really doing is nothing more than presenting a skeleton of the original intention. But now.....we are discovering in contemporary music that sound-material exists that is independent of all our theories and of our respect for notation. This is a good sign for the future. Was it not through jazz that we rediscovered certain notions of rhythm? Music is something that wells up from inside us; it never becomes a solidified form.

—from 'Events' (*The World of Music* Vol. IX No. 1/1967)

### BEETHOVEN: COMPELLING, IMMUTABLE AARON COPLAND

One doesn't need much historical perspective to realise what a shocking experience Beethoven's music must have been for his first listener. Even today, given the nature of his music, there are times when I simply do not understand how this man's art was "sold" to the big musical public. Obviously he must be saying something that everyone wants to hear. And yet if one listens freshly and closely the odds against acceptance are equally obvious. As sheer sound there is little that is luscious about his music—it gives off a comparatively "dry" sonority. He never seems to flatter an audience, never to know or care what they might like. His themes are not particularly lovely or memorable; they are more likely to be expressively



apt than beautifully contoured. His general manner is gruff and uncere-  
monious, as if the matter under discussion were much too important to be  
broached in urbane or diplomatic terms. He adopts a peremptory tone,  
the assumption being, especially in his most forceful work, that you have  
no choice but to listen. And that is precisely what happens: you listen.  
Above and beyond every other consideration Beethoven has one quality to  
a remarkable degree: he is enormously compelling.

What is it he is so compelling about? How can one not be compelled  
and not be moved by the moral fervour and conviction of such a man? His  
finest works are the enactment of a triumph—a triumph of affirmation in  
the face of the human condition. Beethoven is one of the great yea-sayers  
among creative artists; it is exhilarating to share his clear eyed contempla-  
tion of the tragic sum of life. His music summons forth our better nature;  
in purely musical terms Beethoven seems to be exhorting us to Be Noble,  
Be Strong, Be Great in Heart, yes, and Be Compassionate. These ethical  
precepts we subsume from the music, but it is the music itself—the nine  
symphonies, the sixteen string quartets, the thirty-two piano sonatas—that  
holds us, and holds us in much the same way each time we return to it.  
The core of Beethoven's music seems indestructible; the ephemera of sound  
seems to have little to do with its strangely immutable substance.

—from 'Copland on Music' (Pyramid 1963)

## MORE ABOUT THUMRI

SUNIL K. BOSE

The beauty of the *Thumrī* style of singing lies in the artist's ability to  
convey musically as many shades of meaning as the words of a song can  
bear. The soul of a *Thumrī* is "Bōl" (interpretation and expression of a  
word in various appropriate moods or *rasa-s*), the rendering of which is a  
gift of temperament and mood. *Mīnd*, *Murkī*, *Kan*, *Jhaṭka*, *Pukār*, etc.,  
play most important roles in developing *Bōl-s*. (*Bōl-banānā* or *Bōl-making*),  
and as such there seems to be hardly any scope for the use of *Gamak*, or  
long *tāna*, *Bōlbat*, *Sargam*, etc., in *Thumrī*. It is therefore imperative that  
the singer should clearly study and understand the deeper thought and  
mood of each word of the song before demonstrating it. It should be like  
a piece of drama, the theme of which gradually develops and expresses  
through music. In other words, it may be called the expression of the  
artist's soul, as also his or her aesthetic and artistic ability and subtlety.

There are two main styles in *Thumrī*: (a) Lucknow, and (b) Banaras;  
the Gaya and the Punjab style of *Thumrī* should not however be ignored.  
The best exponents of *Thumrī* during the early part of this century were  
Bhaiyā Sāheb Ganpat Rāo of Gwalior and Ustād Moizuddin Khān. The  
earlier famous *Thumrī* composers had been Qādar Piyā, Sanad Piyā,  
and Lallan Piyā of the Lucknow *darbār*. *Thumrī* is a pretty composition  
with an artistic design. It enjoys greater freedom than even *Khayāl* so far  
as the *rāga-s*, technique and rendering are concerned. Its art is difficult  
to learn. Many of our well-known *Khayālīa-s* often fail to demonstrate  
a *Thumrī* artistically. ....

It is unfortunate that quite a number of outstanding musicians have  
taken undue liberty with this graceful and divine art form, without appre-  
ciating the deeper significance of the subject, and have been responsible for

marring and damaging its dignity and stature to a considerable extent. On  
the other hand it is indeed encouraging that some of the cultured music  
directors in the world of films have gradually started taking advantage of  
*Thumrī* and other traditional styles of music, and that some of these songs  
have proved to be "box-office hits". If such attempts continue in the  
right spirit there is no doubt that not only *Thumrī* but also other forms of  
our classical and traditional music, such as *Dhrupad*, *Dhamār* and *Khayāl*,  
will reach the masses and regain their legitimate status in the near future.

(An introduction to *Thumrī* appeared in IMJ-6.)

## ADVAITA IN MUSIC

V.V. SADAGOPAN

Whenever I think of Tyāgarāja, Muttuswāmī Dīkshitar and Śyāma  
Śāstrī (which I do almost always) my mind is recalled to the familiar rural  
scenery of the Tanjore district in Madras state. Tyāgarāja's compositions  
are like the river Kāvārī winding its way through in its many moods and  
manifestations, those of Dīkshitar are comparable to the famous Temple  
*gōpuram-s* of the South; Śyāma Śāstrī's are like the fields and groves which  
link the Kāvārī with the *gōpuram-s*. The three thus complete the typical  
skyline of fertile Tanjore. ....

Muttuswāmī Dīkshitar had the great advantage of living in the North  
for some years and imbibing some of the essential characteristics and  
*rāga-s* of Hindustānī Music. His compositions, therefore, are best suited  
for mutual understanding between the votaries of the Northern and  
Southern Indian schools of music. This is not to belittle the importance  
or excellence of Tyāgarāja's or Śyāma Śāstrī's compositions. Who will not  
be enraptured by the graceful Kāvārī winding its way among the green  
fields and pastures? All that is meant is that Dīkshitar's compositions  
may serve as a starting point in mutual understanding. The language of  
the songs, which is Sanskrit, is also an additional help.

Talking of language, Dīkshitar's songs are generally heavily loaded  
with words and very seldom give scope for improvisation on the part of the  
exponent. This is not a blemish if we remember that, until Tyāgarāja  
blazed a new trail, compositions of the *prabandha* type were more or less  
on those lines. (The *Dhrupad* of the North is also like that.) The keen  
student of music will see, however, how greatly Dīkshitar's words add  
euphony to the melody. Further, the sentiment of *Rāga-bhava* is dominant  
and that of *Sāhitya* is in a subdued key only. Dīkshitar visited many  
places of pilgrimage and sang of many deities. Nevertheless, the words  
constituting his praise of the deities, as indeed of the *Navagraha-s* in his  
famous *Navagraha-kṛitī-s*, are noted for their restraint. This is not surpri-  
sing if we realise that he was a great *advaitin*.

—from 'Some thoughts on Dīkshitar' (*Krishna Gana Samaj Souvenir*, October 1962)



## EDUCATION FOR FULFILMENT

All training without culture of the spirit is of no use, and might be even harmful, says Mahatma Gandhi in his *Autobiography*. And, he goes on to say, the training of the spirit entirely depends on the life and character of the teacher.

But what do we find in our country today? Generally speaking, an utter disregard of moral and spiritual values; not only in politics and bureaucracy but in educational institutions, especially in universities. It is a measure of our degradation that when recently a Professor in one of our premier universities, a teacher true to the highest traditions of the profession, resigned his position protesting against the stifling amoral atmosphere, the matter did not raise even a ripple in quarters where it ought to. The Vice-Chancellor, a seasoned bureaucrat, had no qualms about proclaiming his indifference to moral values. A supine bunch of teachers on the executive council merely looked on.

Cowards?—But they are n't to blame. This is what our "education", oriented towards self-aggrandizement, has made of us. This cowardice, masquerading under dignified names, is at the root of all our evils. It is only an education aimed at fulfilment, not aggrandizement, of the self that can generate the courage, faith and character so indispensable for any just and creative action.

Our educational efforts, even reforms, are caught in a vicious circle. It must be broken from the outside. The rising generation must be trained in the harmony of thinking and feeling. We must guard ourselves against the dangers of the "part-brain", so ably pointed out by the scientist-psychologist Trigant Burrow in his *Neurosis of Man*.

In order to balance the exercise of logical thinking, we must give ourselves the æsthetic joys of Art—not just nominal or affected art but real and organic Art. Such an integrated approach to education from the kindergarten onwards will give rise to a generation of virile minds imbued with the true spirit of education and culture. It is principally this way, we believe, that hope lies for our country. In this context the advent, last year, of *Tyaga-Bharati*, a music education and extension movement (vide Supplement), has been quite timely. Within a year it has forged new tools for improved education, and its impact is already beginning to be felt. Its progress will be watched with keen interest.

## AMBASSADOR SHANKAR

Art and culture can unite people as nothing else can. Ravi Shankar is verily India's cultural ambassador abroad. Here are extracts from a report in *Span* (November 1967):

The growing popularity of Indian music in the West is attested to in many ways: whereas Indian music groups were formerly booked in small out-of-the-way theatres, they are now packing places like London's Royal Festival Hall and New York's Philharmonic Hall. One large American record store reports that its Indian-music section is one of its best selling departments. And in large U.S. and European cities, a whole new generation can be heard discoursing learnedly in the vocabulary of the genre—the *ālāp*, *jōr* and *jhālā* of the *rāga*; and the various *tāla-s*—*dādrā*, *rūpak*, *jhaptāl* and *tīn-tāl*.

If an understanding of Indian music exists in the West today, it exists very largely because of Ravi Shankar's effort to make his music understood. He has taken this upon himself as a personal mission and, by any reckoning, he has met with a remarkable degree of success.

The reasons for this are many. One is undoubtedly his familiarity with the West, a familiarity acquired from the age of nine when he toured European capitals as a member of his brother Uday Shankar's dance troupe. As a result, he knows the limits of endurance of a Western audience.

This is why he is willing to shorten his performance, a concession criticized by those who believe that the proper unfolding of a *rāga* requires a minimum of two hours. But Ravi Shankar replies, "It is disastrous to assume that the audience at Carnegie Hall is no different from, say, a suburban music circle in Bombay and that the only way to present a *rāga* is to have a marathon session."

He adds: "Surely when our leading exponents can restrict a recital to an hour and a half over the radio, there is no reason why our interpretations cannot be trimmed for foreign audiences without loss of style or substance." Actually, he says, he took the idea from Karnāṭak music which is more disciplined in time than the music of the Hindustāni school.

Though the sitārist consciously holds himself in check while on tour, at one New York concert in 1962 he became "completely transported" and played until 4 a.m., and he was surprised that "the audience stayed right with me." On another occasion, also in New York, a television appearance scheduled to last for thirty minutes overran its time by three hours. At the end of the performance, the studio was deluged with phone calls from all over the United States.....

One of his most rewarding friendships has been with American violinist Yehudi Menuhin, long-time apostle of Indian culture, faithful practitioner of *yōga*, and active proselytizer of Indian music. About a decade ago, when Angel Records of New York brought out two discs on the music of Ravi Shankar and Ali Akbar Khān, the explanatory introduction was provided by Yehudi Menuhin. Recently, Angel released another record on which Menuhin plays *rāga-s* on the violin; first alone, and then together with the sitārist. Both artists described the performance as an "experiment", but the record has been selling briskly—15,000 copies in the first six weeks.



Though records like these are introducing hundreds to the music of India, they cannot compare with the impression made by a "live" performance. For instance, what is Ravi Shankar's impact on those who have never heard Indian music before?

According to Dr. Penny Estabrook, tour manager for the sitarist during his 1965 visit to the U.S., there is, first of all, the immediate recognition of virtuosity. No previous knowledge of Indian music is required, she says, to appreciate the extraordinary range of sounds that Ravi Shankar can coax out of the sitar. As he makes it groan and sob, and occasionally sing out in strains of pure joy, it is apparent to all that he has complete mastery over his instrument.....

While Ravi Shankar's concert audience embraces a heterogeneous public, there is in the West today a hard core of students and scholars whose interest in Indian music is as serious as it is deep. Two years ago he conducted a six-week course in Indian music at the University of California at Los Angeles. At present, on his ninth visit to the U.S., he is teaching two courses in the history and theory of Indian music at City College, New York.

In his lectures Ravi Shankar opens for students a whole new world of musical experience, rich in historical, religious, mythological and sociological associations. For it is here that he brings into play his profound theoretical and technical knowledge of Indian music and its history.....

One point that the sitarist takes special care to stress is the mystical source of his music. "It has a spiritual and a sort of almost religious basis—though not religious in the sense of Hindu and Muslim."

"There is no easy way," he says, "whether it's music or religion you're studying. It requires penance, meditation. Sound is the easiest way to reach God....."

On the essentially serious nature of Indian music, Ravi Shankar is uncompromising. That is why, faced with the much-talked-of similarity between jazz and Indian music, he says: "It is true that they have three things in common—improvisation, individuality of the artist, and exciting rhythms. But the basic foundations are different and each suffers when a comparison is made."

The same attitude is apparent in his answer to the question: Can there be a fusion of Indian and Western music? "If one hopes to retain the individual character of each music," he replies, "there can never be a fusion..... The melodic character of Indian music and the harmonic character of Western music are like oil and water. They will not mix. By all means people should make the effort to hear and to understand and to admire both kinds. Nor there should be any fear that one will harm the other. If anything, the study of both sharpens our musical awareness....."

Sitars are apparently selling by the thousand in the U.S. and Britain, and several American importers have cabled to India for despatch of the instruments by air..... The sale of sitars, his influence on popular music, and the standing-room-only audiences at his recitals—all these are signs of the current vogue Ravi Shankar is enjoying in the West. Though he has been concerned only with one specific aspect of Indian culture, he has increased the acceptability abroad of other Indian musicians, dancers, painters and poets. And it is possible that by opening the doors to all the wonder and beauty of Indian music, he may be laying the foundation for a solid understanding and appreciation of India's traditional culture.

## biography

# NARAYANA TIRTHA

*Krishna-lilā-taraṅgiṇī* is acknowledged to be the most outstanding musical dance-drama in Karnāṭak Music, and it has inspired many composers. But, strangely, not much is known about its author Śrī Nārāyaṇa Tīrtha. Even the traditional accounts of his life do not consistently agree. We are indebted to Dewan Bahadur K.S. Rāmaswāmi Śāstri for having thrown much light on this subject in his foreword to the Nāgarī edition of *Śrī-Krishna-lilā-taraṅgiṇī* published by Vāvilla Rāmaswāmi Śāstrulu and Sons. In a short article on the life of Śrī Nārāyaṇa Tīrtha, "Gōpāla Kṛishṇadāsan" also has given us many useful details.

Śrī Nārāyaṇa Tīrtha was a great saint, poet and philosopher who chose to spread the cult of *Krishna-Bhakti* through music. He is believed to have lived in the latter part of the 17th century and was a contemporary of Śrī Bōdhēndra and Śrīdhara Ayyāvaḷ.

He was born in Addaṅki, Krishna District in Andhra Pradesh, as the son of Nīlakaṇṭha Śāstri and bore the name of Gōvinda Śāstri. It must be observed that the details of his life before he entered the holy order are based more on conjecture. According to tradition, he received good education in Sanskrit and from childhood evinced a keen interest for listening to the *Bhāgavata* (stories on the *avatār-s* of Viṣṇu). He married early in life. It is said that he was once caught in the floods of the river Krishna which he had to cross to reach his wife's house. Finding himself on the point of death, he became a *Sannyāsī* by the *mantra-s* of initiation. However, it happened that he was able to reach shore alive. Thereafter he felt that as his initiation was done in secret, he need not live the life of a *sannyāsī* and chose to go to his wife's place. But, by a miracle, when he went there his wife found only a *sannyāsī* in his place. On learning this, Śrī Nārāyaṇa Tīrtha was smitten with remorse and he walked out after telling her what happened to him in the river. The enormity of the sin he was about to commit forced him to beg the Lord to give him some punishment for expiation of the sin and it was meted out to him in the form of constant pain in the stomach.

As a *sannyāsī* he wandered from place to place and reached Tamilnād. He came to a place called Naḍukkāvēri where one night the Lord appeared to him in a dream and directed him to follow the first living being he saw the next day and that he would be relieved of his malady. When he woke up in the morning, he saw a pig, and followed it. It took him to the temple of Varada Vēṅkaṭēśwara Perumāl in Bhoopatirājapuram and vanished into the temple. Śrī Nārāyaṇa Tīrtha was instantly relieved of his pain. He thereafter took abode in the village which came to be known as Varāhapuram or Varahoor. The temple there was in a dilapidated condition, and he rebuilt it and set upon himself the duty of performing the daily worship of the deity.

After some time, at the command of the Lord, he composed his immortal dance-drama, *Śrī-Krishna-lilā-taraṅgiṇī*. It deals with the *lilā* of



Lord Kṛishṇa from his birth upto the time he married Rukmiṇī. *Śrī-Kṛishṇa-līlā-taraṅgiṇī*, which is in Sanskrit, can be said to be the essence of *Daśamaskanda* of the *Bhāgavatam*. It is divided into 12 *taraṅgam-s* (acts). It consists of *kīrtana-s* with *pallavi*, *anupallavi* and *charaṇa-s* set in beautiful and simple Sanskrit. The author has used *ślōka-s* to introduce each song. He has maintained the continuity of the narrative by appropriate prose passages. The *daru-s* are full of *Rasa* and *Bhāva*. In this work he has used all the seven *tāla-s* and has annexed *śollukkaṭṭu-s* (rhythmic solfas) at the end of some songs. He has affixed his *mudra* to each song. The *kīrtana-s* are good pieces for dance.

Śrī Nārāyaṇa Tīrtha was the first composer in Sanskrit to give us *kīrtana-s* with *pallavi*, *anupallavi* and *charaṇa*. He has made them in *rāga-s* appropriate for the occasions dealt in them. The greatness of his compositions can be inferred from the fact that Śrī Tyāgarāja, who is noted for his originality and creativity, has echoed in his *kīrtana-s* many of the phrases found in *Śrī-Kṛishṇa-līlā-taraṅgiṇī*. 'Girirāja-tanaya', 'Vinatā-suta', 'Yāga-Yōga-Tyāga-Bhōga' are some of the phrases which are found both in the compositions of Śrī Tyāgarāja and Śrī Nārāyaṇa Tīrtha. In his *Prahlāda-Bakti-Vijayam*, Śrī Tyāgarāja has expressly saluted Śrī Nārāyaṇa Tīrtha.

Śrī Nārāyaṇa Tīrtha is believed to have composed some *kīrtana-s* on Vēdādri Narasimhaswāmī. *Pārijātāpaharaṇa*, a dance drama in Telugu, is also believed to have been written by him.

Śrī Nārāyaṇa Tīrtha started the annual *Uriyaḍi* festival in Varahoor. During Śrī Jayanti (Lord Kṛishṇa's Birth Anniversary) devotees sing the *Taraṅgam-s* along with Śrī Jayadēva's *Gīta-Gōvindam*. Śrī Nārāyaṇa Tīrtha attained *siddhi* at Tiruppandurutti in Tamilnād in the Tamil month of Māsi (Māgha) on a Śukla Paksha Ashtami day. To this day, his *samādhi* day is observed by devotees.

One can fully agree with the assessment of the work given by N.C. Narasimhachariar in the Vāvilla edition.

The songs in *Kṛishṇa-līlā-taraṅgiṇī* are set to soft, sweet and simple tunes by Nārāyaṇa Tīrtha. The words in each song flow like honey, and the ideas are couched in a style which is understandable by even those with an elementary knowledge of Sanskrit. One can say that the sister arts of poetry and music are blended in a harmonious manner by the author. He has expounded the highest philosophical truth and shown us the path to God-realisation through music, in this unique work.

N.G.A.

## biography

# BANDE ALI KHAN

Jiwan Lall Mattoo

Music and the world, it seems, were born together. As time rolled, eminent musicians came into being, held the stage, and when they departed, left their imprint on the annals. A close study of some of these immortals, particularly those whose memory is still fresh in the mind, compels one to believe that although excellent training and ceaseless effort played an important role in shaping their music life, yet nature's role in making these celebrities was no less important. The gifted ones, in this way, had for one thing an ethereal touch in all that they said and did, and the ordinary human failings left them untouched. They stood out for their spirit of renunciation which some, who failed to plumb their depths, misinterpreted as whimsicality or idiosyncrasy.

One of such all-time greats was Ustād Bandē Ali Khān of Kirānā. Best known as *Bīnkār*, he was no less eminent in rendering vocal music in the *Dhrupad* and *Khayāl* styles.

Born at Kirānā in District Muzaffar Nagar, U.P., in the year 1826, Bandē Ali Khān was the son of Sādiq Ali Khān, the illustrious *Bīnkār* and vocalist. His mother was the real sister of Ustād Behrām Khān of Ambetṭa. Thus an inborn love and passion for music flowed in his veins, which was later to guide the path of his life and become the very *raison d'être* of his existence.

It was under the direct guidance of his father Sādiq Ali Khān and uncle Sab Ras that Bandē Ali Khān had his music education. He loved music not for the sake of music alone but considered it a worship of God. This alone was his wealth which he dearly nourished in the shrine of his inner temple, and it was this which inspired his music and endowed it with a divine touch. His tuning of the instrument itself created an atmosphere, and when he would start playing on his *Bīn*, there would flow a music which would transport the audience to an ethereal plane.

Bandē Ali Khān was a man of utter simplicity. Pretension and showing off were miles away from him. His was a saintly nature. Renunciation was in his blood. Lost in his own world of music, he led a life almost that of a fakir without caring for material riches and fame.

Married to the eldest daughter of the famous Haddu Khān of Gwālīor, Bandē Ali Khān had only two daughters who were later married to Zākiruddin Khān and Allāh Bandē Khān, the illustrious *Dhrupad* singers, grandsons of Ustād Behrām Khān of Ambetṭa.

For some time Bandē Ali Khān was a court musician of Gwalior and Jaipur States, but he finally shifted to Indore State, where again he was appointed as court musician and also as the Ustād of Mahārājā Shivājī Hōlkar to teach him *Bīn*. On every occasion of royal *darbār* in Indore



State, Bandē Ali Khān was invariably asked to play the *Bīn*, and he was awarded a bag of silver coins for his performing. But out of his sense of renunciation and detachment for money he would, while returning home sitting on an elephant, make a hole in the bag and let the coins fall out for the poor.

There are many interesting anecdotes about Bandē Ali Khān. It may not be out of place if one of them is mentioned here. When he used to come to teach *Bīn* to the Mahārājā, two spittoons used to be kept there, a silver one for Bandē Ali Khān and another of gold studded with gems for the Mahārājā himself. Once while giving *Tālīm*, Bandē Ali Khān spat *pān* into the Mahārājā's spittoon instead of his own. After the *Tālīm* was over, while he was returning home, he suddenly noticed that the Mahārājā's gold spittoon was being carried by one of Mahārājā's *Chōbdār-s*, who was coming behind him. Bandē Ali Khān questioned him. The *Chōbdār* replied that it was Mahārājā's command that the spittoon be given to him. At this Bandē Ali Khān flared up and said to the *Chōbdār* in an angry mood: "Take this spittoon back to the Mahārājā and tell him that his wealth can be looted, his belongings perished, his powers suspended, but my wealth of music, till I live, can never vanish or be robbed. So I am a bigger Mahārājā than him."

The *Chōbdār* had to take the Mahārājā's spittoon back. But credit should go to the prudence of the Mahārājā that, after this incident, he never mentioned anything about it to Bandē Ali Khān.

Later, owing to some difference of opinion with the Mahārājā, Bandē Ali Khān left Indore for good, making up his mind once and for all not to serve any more in any princely State. He had many pupils in Mahārāshtra. He, therefore, went there and settled in Poona. And it was here, in 1890, that he passed away and was buried at Pīr Sāheb Dargā near Pārvatī-Bridge.

Bandē Ali Khān had mastered almost all the known *rāga-s*. But he was not in favour of playing rare *rāga-s* before common people. His playing of *Miān ki Tōdi*, *Āsāvārī*, *Pūriyā*, *Yaman* and *Mālkauns* was superb and faultless. Of his many students, the princely brothers—Balwant Rāo (*Bīnkār*) and *Bhaiyā Ganpat Raō* (Harmonium player) stand out. They were wizards with their instruments. Murād Khān, Waheed Khān of Indore, Ahmed Khān, Hassan Khān, Chunni Bāi of Indore and Chandrabhāg Bāi of Bhavnagar were also his pupils who earned reputation in the music world.

## BALAKRISHNA BUWA

Paṇḍit Bālakṛishṇa Buwā Ichalkarañjīkar was acknowledgedly a great pioneer who was responsible for the revival of Hindustāni classical music. The work began by him in Maharashtra was later extended to the whole country by his illustrious disciple, Paṇḍit Viṣṇu Digambar Paluskar, founder of the Gāndharva Mahāvidyālaya.

In those days Gwalior had a peculiar attraction for all those who aspired to learn the sublime art of music. Gwalior *gāyakī* was then at the peak of glory, proud of having stalwarts like the renowned brothers, Hassu Khān and Haddu Khān, and their outstanding disciple Vāsudēva Buwā Jōshi. Bālakṛishṇa Buwā was among those who set their minds on Gwalior for learning music in its purest form and braved all sorts of difficulties and obstacles, of long journey, etc., to reach there. Only after fulfilling his long-cherished ambition did he go back to Maharashtra. He earned a very high reputation not only as a distinguished performer but also as an ideal teacher who was anxious to pass on his hard-earned treasure to deserving pupils.

Bālakṛishṇa was born in a poor brahmin family in the year 1849 in the village Bedag in the small princely state, Ichalkaranji. His father Rāmachandra Bhaṭ was himself a musician. He initiated his son in music by teaching some *Dhrupad-s* and *Prabandha-s*. The boy lost his mother early and was left to the tender mercies of his uncle and aunt, for the father went away to Jat in search of livelihood. The uncle wanted the boy to follow the traditional profession of *Purōhita* (priest). The boy would not obey, being deeply interested in music. He was taunted and ridiculed for his passion. At last, unable to bear the agony, the boy left home with a vow to return only after fulfilling his life's ambition. For two years he remained with an acquaintance of his father, Jōglēkar Haridās at Mhaisal. Later, he joined his father at Jat. He began to learn from Alidāt Khān, the court musician. Unfortunately, after the sudden demise of his father, Khān Sāheb ceased to take any interest in the boy.

In search of a *guru* again, young Bālakṛishṇa came over to Kolhapur. Here he met the famous musician Bhao Buwā Kagwādkar. For some time he remained with the Buwā. But he had still to face disappointment. For minor mistakes in fulfilling the household and personal service, the boy was scolded and punished. "You will never become a musician," was the frequent "prophecy" uttered by the *guru*. Yet the boy was undaunted, keenly determined to become a full-fledged master of the art. At last he made up his mind to leave Maharashtra and go to the north. One of his father's friends arranged for his music lessons from the versatile musician Dēvaji Buwā, at Dhar. The *Guru* was kind enough to take Bālakṛishṇa as his pupil. Still, bad luck was after him. Dēvaji Buwā's wife was of a peculiar nature. Bālakṛishṇa never hesitated in doing any of the household work but she was never pleased, and would bring all sorts of obstacles in the way of his music training. When it became absolutely impossible, Bālakṛishṇa had to leave and start again in search of a *guru*. Wandering over many places he reached Gwalior, in the hope of becoming a disciple



of Vāsudēva Buwā Jōshi. Owing to an old feeling of enmity with Dēvaji Buwā, Vāsudēva Buwā would not agree to teach music to the former's erstwhile disciple. After much time and persuasion, however, Bālakṛishṇa succeeded in getting the master's consent.

It was here that he was able to find the treasure for which he was striving hard for such a long time. For nine years, continuously, he received lessons from the *Guru*. He mastered the intricacies of Gwalior *gāyakī* along with learning hundreds of traditional compositions. Blessed for success from his *Guru*, Bālakṛishṇa Buwā started his tour of the north. In a concert at Jaipur along with *Bhū-Gandharva* Rahimat Khān he won appreciation from many traditional musicians. During his performance at Gwalior, on the occasion of Spring Festival, Vāsudēva Buwā came there unnoticed and sat at a distance, with the desire to listen to his favourite pupil. Someone sitting near him and unable to recognize the performer on the stage remarked: "The performance by Vāsudēva Buwā today is really unparalleled." Vāsudēva Buwā was overwhelmed with joy to listen to these words, spoken really in praise of his pupil.

Once Mohammed Khān, son of Haddu Khān, was to give a performance at Bombay. Owing to indisposition he was not in a position to sing on that day. Music-lovers had turned out in large numbers to listen to the great master. To save the situation Bālakṛishṇa Buwā was persuaded to substitute for Mohammed Khān with the latter's permission and approval. His performance that day is said to be one of his most unforgettable recitals. Mohammed Khān was himself pleased immensely. He took Bālakṛishṇa Buwā along with him for the rest of his music tour, during which, apart from singing and listening, Buwā was able to learn many more traditional compositions and *tān* patterns.

For some time he remained with the Mahārājā of Satārā as a court musician. His *Guru* Vāsudēva Buwā who was touring all over India reached Maharashtra. Bālakṛishṇa Buwā readily agreed to accompany him. When in Nepal, Vāsudēva Buwā had a severe attack of dysentery. During the long illness it was Bālakṛishṇa Buwā who served Vāsudēva Buwā with the utmost love and care. Before his death, the *Guru* blessed the disciple saying, "Your performance on the stage will never fail."

At Bombay he started his own institution for teaching music. He also published for some time a music journal, *Saṅgīt Darpaṇa*. Later, owing to an attack of asthma, he left Bombay for Miraj. After a few years he reached his birth place Ichalkaranji, but not before fulfilling his vow to become an outstanding music performer. To his credit he had a large number of disciples like Viṣṇu Digambar Paluskar, Anant Buwā Jōshi, Wāman Buwā Chaphēkar, Guṇḍo Buwā Inḡale, Mirāshi Buwā and many others. His own son Anṇā Buwā also acquired a high proficiency in music, and his passing away in the prime of youth was a severe shock to the old father. In the year 1926 Bālakṛishṇa Buwā left for his heavenly abode. Musicians and music-lovers will gratefully remember the noble soul for generations.

—V.C.M.

## RAMANUJA AIYANGAR

Ariyakūṭi T. Rāmānuja Aiyāṅār, who passed away on January 23, 1967, was verily a phenomenon in the field of Karnāṭak music. For fifty years he strode the concert stage like a Colossus, maintaining his performing ability and eminence throughout. Two generations of musicians have adopted in varying degrees his techniques in music and concert craft. The different styles of later musicians, almost all of them, have their roots in the tradition and style refined and popularized by him. The other major tradition belongs to Mahārājapuram Viśwanātha Aiyar, equally great performer, who is still happily with us.

The significance of Ariyakūṭi's art and life becomes clear as we take a historical perspective of things. At the dawn of the present century, there began a wave of enthusiasm for theoretical studies in Karnāṭak music. Much was made of the printed word and notation. Books were written in Telugu and Tamil, and the theories and rules of grammar put forward generally conflicted with one another, and were often at variance with practice. Yet they were avidly swallowed by enthusiasts and musicians at various levels of understanding. Among the latter, those who took to textual theories were not always first-rate exponents of the art as such. The main body of expert musicians, however, was concerned mainly with the execution of the art as such, and most of them were dedicated *Nādōpāsaka-s*. The finest of the fine arts, which defies all surface theory and rule-of-thumb grammar, continued to be practised at the highest level by such masters. Aiyāṅār was a gifted, impressionable young man when he came on the scene, and he assimilated the essential spirit and technique, the *Sampradāya*, of the art from the masters of the earlier generation. Unlike them, however, he faced a new time-spirit, of expanding mass patronage and contracting scope for leisurely creative activity. This was at once an opportunity and a challenge.

### TRAINING

When astrologer Tiruvēṅkaṭāchārya of Ariyakūṭi, a village two miles from Kāraikūṭi in Tamilnāḍ, "read" the horoscope of his third son who was born to him on May 19, 1890, he found that a bright musical career was promised to the boy. Evidently he was a competent astrologer, for his infant son, Rāmānujam, grew up to be a musician who created a record in Karnāṭak music by holding the concert field with distinction for the longest time. The prosperous astrologer, himself something of an amateur musician, put his son under his musician friend, Pudukōṭṭai Malayappa Aiyar who lived at Kāraikūṭi, in addition to sending him to school where the boy learnt Sanskrit, Tamil and Arithmetic. Young Rāmānujam had already begun to hum songs and *rāga-s* which he had heard around him, in concerts of the best musicians of the day. He practised diligently and regularly the lessons he had learnt from his teacher.

At the age of 16 Aiyāṅār went in for higher studies at Śrīraṅgam under the renowned musician (Nāmakkaḷ) Pallavi Narasimha Aiyāṅār.



Here too, practice and voice culture continued. For doing unobtrusive and uninhibited *sādhana* he used to go to the thousand-pillared hall of the great Śrīraṅgam temple and spend hours on end. It was here, one may confidently say, that the foundations for the famous "Ariyakuḍi" style were laid. He did not do it alone. He had with him a sensitive companion and collaborator in Tirukkuruṅguḍi K. Śēsha Aiyāṅgār (also known as Nāmakkal Śēsha Aiyāṅgār), a senior pupil of Nāmakkal Narasimha Aiyāṅgār. The two became fast, life-long friends and together put in hours and days and months of experimentation in refinement of style and technique, in the rendering of compositions as well as in improvisation, such as *rāga-ālāpanā*, *niraval* and *kalpana-svara*. The thread was taken up later at Madras, and gradually a new style was evolved which had in it the essential elements of past traditions and also something new. It was a fusion of the styles of Nāmakkal Narasimha Aiyāṅgār, Rāmanāthapuram ("Pūchchi") Śrīnivāsa Aiyāṅgār, Tirukōḍikāval Kṛishṇa Aiyar (violinist) and Dhanammāl (vīṇā), combining strength, tenderness and grace.

After two years at Śrīraṅgam, Rāmānuja Aiyāṅgār joined "Pūchchi" Aiyāṅgār as pupil, for the latter was probably the most popular concert musician of the day, the veteran of Śrīraṅgam having retired from active concert practice. After a brief period with the new master, he began giving concerts on his own, at festivals and even in *sabhā-s*. Even then he continued his *gurukulavāsa* in a way—playing *tambura* at the *Guru's* performances, off and on, for some years. He thus kept himself in the public eye.

### CAREER

In the second decade of the century, Rāmānuja Aiyāṅgār rose steadily in the profession, and was in demand for concerts in every part of the land. By the early twenties, he was acknowledged as a musician of outstanding ability. The hall-mark was attained when people dropped his main name and referred to him simply as Aiyāṅgār or as "Ariyakuḍi". In 1923 he substituted for his *guru* "Pūchchi" Aiyāṅgār in the famous Tyāgarāja festival at Tiruvaīyāru, and his performance was a remarkable success. That was perhaps the performance which placed him beyond doubt in the front rank of musicians. In the early thirties he recorded some songs on the gramophone disc, and many of his renderings, notably "Evarimāṭa" (*kṛiti*) and "Taḷavukāṭṭum" (*rāga-mālikā*), made a profound impression on people and are prized as treasures even today. His career as a concert musician was an unbroken record of success. He performed in *sabhā-s*, festivals, palaces and temples, and the total of public concerts he gave during his life would run into thousands. There were times when he gave two concerts on a single day. Top-ranking accompanists, belonging to three generations, generally accompanied him. The *Ārādhanā* festival at Tiruvaīyāru without Ariyakuḍi was unthinkable.

The honours that came to him were many. Many *mahārājā-s* honoured him; many *sabhā-s* honoured him; every first honour for music, Governmental and otherwise, went to him, such as the first National programme (Karnāṭak music) of AIR. In 1952 he was the first to be awarded the Presidential award for Karnāṭak music (vocal). Some of the titles bestowed on him were: *Saṅgīta-Ratnākara*, *Saṅgīta-Kalānidhi*, *Gāyaka-Śikhāmaṇi*, *Saṅgīta-śāstra-alaṅkāra*. He was a *Padma-Bhooshan*.

An important factor which helped Aiyāṅgār greatly in his rise to fame and long, sustained success was the character of his voice. It had a distinct beauty of its own. He had his difficulties with it in the beginning, but the way he had trained it and the manner in which he produced *Nāda* from the depths of the diaphragm, or *Nābhi* (navel), without seeming to do so, and his delightful variations of volume and stress, all these contributed to an elegance which was deceptively simple and difficult to achieve. A slight huskiness added sensuous charm to his voice, which was sonorous with rich overtones. It was a pity that he circumscribed himself for the sake of pleasing the patron.

### THE MAN

Of medium height, build and complexion, thoughtful eyes and well-chiselled features, Aiyāṅgār was the picture of repose and self-confidence. The tufted hair on the head, the Vaishṇavite *nāmam* on his forehead, and diamond rings on the ear-lobes and on the fingers, all these proclaimed the generation and the profession to which he belonged. The bracelet (*tōḍā*) on his right hand, insignia of distinguished musicianship, covered a talisman, insignia of faith. On his left hand he wore a coral reed for reasons of health. The only concession to modernism was a wrist watch. He was thrifty to a fault.

In a musician of his outstanding position, his humility and unassuming nature shorn of all pretensions, was truly amazing. One seldom heard him speak of himself. His courtesy and cordiality, coupled with a very keen sense of humour, made his company extremely enjoyable. He was greatly fond of *double entendre*. He had nothing but words of encouragement to any student who went to him. He was a good teacher, and the pupils who learnt under him are too many to be mentioned individually.

A thoroughly practical man, he was least given to moods invariably associated with the artist. Was there anything that he specially did to keep his voice in condition? Any special food or medicine? No, he just led a simple, normal life. His sense of balance and proportion, so characteristic of his art, guided him here also. He was moderate in eating and sleeping. There is a general belief that buttermilk is not good for the voice. Aiyāṅgār proved it a superstition. Not only did he drink buttermilk but, strange as it might appear, he did not, as a rule, drink milk which is supposed to be good for the voice!

Aiyāṅgār was married at the age of 19 to Ponnammāl *alias* Taṅgam-māl, at about the time he entered *gurukulavāsa* under "Pūchchi" Aiyāṅgār. But household life began only after he had completed the major part of his studentship. The couple had two daughters who, in due course, were married to young men within their circle of relations. Domestic life was taken in the stride—professional, business and social interests claimed Aiyāṅgār's major attention. In the early years of his career Ariyakuḍi and Kāraikuḍi were his headquarters. Later he shifted to Kumbakōṇam.

### HIS ART

Balance and sense of proportion was the key-note of Aiyāṅgār's art. The beginning of large-scale democratic patronage of music was also the



beginning of the age of hurry. It required a great master to meet the challenge in a way that classical standards did not fall. The hour found the man in Rāmānuja Aiyāṅgār.

*Gamaka*, which gives characteristic flavour to Karnāṭak music and its *rāga-s*, came to be particularly associated with him, besides his famous *madh-yamakāla* or medium tempo. He used both to the best advantage in creating a style of his own. In *Tāla*, the mechanical permutation and combination of *svara-s* in much-too-predetermined rhythmic patterns did not hold any attraction for him. Instead he devoted himself to the time-honoured aesthetic tradition of going in for the natural flow of rhythm, *Sarvalaghu*, with its emphasis on *rāga-bhāva* and *gamaka*. He and Śeṣha Aiyāṅgār had earlier tried their hand at the new-fangled *kōrvai* and *tadhiṅṅinātōm* involving excessive pre-determination and mechanization of rhythmic phrasing, but had given them up as unsuitable from the aesthetic point of view. In rhythmic improvisation, therefore, Rāmānuja Aiyāṅgār employed a happy combination of the elements: *prastāra*, *alaṅkāra* and *yati*. The last-mentioned technique, *yati*, which consists of gradually increasing or decreasing dimensions, is a noteworthy feature in his style of *svara*-singing. Regrettably, however, in his later days he fell, to some extent, in line with the mechanistic trends of *tadhiṅṅinātōm* which he used to deprecate. But that was the price of popularity.

While the masters of the earlier generation used to confine their specialization to a few *rāga-s* and a few well-known compositions in them, Aiyāṅgār found that that would not do for the new age which craved for variety. Though in the matter of *Rāga* he was content with the traditional known *rāga-s*, he gave a rich variety in compositions, learning new compositions throughout his life. He probably had the largest repertoire.

He was also a composer, with a flair for composing music to existing texts. His full compositions containing his own texts include a *tillānā* in *Bilahari*. He has set to music of his own, many songs whose musical structure had either been lost or he thought could be improved. His music scores for *Tiruppāvai* of Āṇḍāl and some songs of *Rāmanāṭakam* of Aruṇāchala Kavirāyar belong to the two categories respectively.

The significant contribution of Rāmānuja Aiyāṅgār to Karnāṭak music was to demonstrate that *Sampradāya* in its best sense was something organic and dynamic, which had its roots firmly in the soil of the musical wisdom of the past, but stretched out to receive all new ideas that could happily blend with the old. He was a great living link in the continuing and vibrant tradition of Karnāṭak music. Not only did he adapt himself to the times but he left his deep impress on the era. He was a great reconciler; reconciling the past and the present, tradition and innovation, abandon and deliberation. And he held the balance between disinterested practice and cheap careerism. There have been greater musicians, *nāḍōpāsaka-s*, but "Ariyakuḍi" was the greatest master of the art and craft of the modern concert platform. In *Śāstraic* terms, he was a *Bhāvukōttama*. (vide 'Levels of Aesthetic Experience'—IMJ-1)

—V.V.S.

(adapted from longer Biographical sketch by the author which appeared in *Sangeet Natak-3*)

## BRIDGING THE GULF

Premalata Sharma

Last time I gave a talk on "North-South Distinction: A Survey".<sup>1</sup> I am now taking up the link from where I ended last time. While concluding I had said:

1. Both the systems (Hindustāni and Karnāṭak) are melodic and have inherited the highly developed *Rāga* system. In the South, however, a tendency to equate *Rāga* with *Mēla* has been gaining currency, which is dangerous and needs to be checked.

2. Both have a cyclic time-measure system with some formal and nominal differences. While percussion instruments in the Hindustāni tradition still retain the *Thēka-s* (basic syllabic structure) of *tāla-s*, in Karnāṭak music there seems to be no such thing.

3. Both have sustained losses and upheavals owing to foreign impact.

4. Both have a place for composition and improvisation, though with varied emphasis.

Our topic for this evening is: "Bridging the Gulf". We made a survey of the gulf last time. Now we shall make a beginning for thinking in the direction of bridging the gulf.

1. The first and the most glaring difference is in *Svara* nomenclature based on differing ideas of the "Suddha" scale (for all practical purposes, the Standard Scale). So far as the 10 *svara*-positions of the 5 *svara-s* other than *Shadja* and *Pañchama* are concerned, it should be easy to adopt a common terminology—*Tivra* (Sharp) and *Kōmala* (Flat) for the positions of each *svara*. As a matter of fact our great musicians, artists, of the preceding generations, have been using the vernacular equivalents of these terms—*Perisu* and *Chinnadu* in Karnāṭak music, as I understand from Professor Sadagopan, and *Utarī* and *Chadhī* in Hindustāni music as many of us know—except, of course, for the *Madhyama* *svara*. In Hindustāni music now-a-days we use the terms *Tivra* and *Kōmala* for all *svara-s* except *Madhyama*. Professor Sadagopan agrees with me in suggesting that both in Hindustāni music and Karnāṭak music we may adopt the simple *Tivra* and *Kōmala* prefixes for all *svara*-positions including *Madhyama*. (Musicology will suffer loss of imposing terms, of course, but we may restore them under Music History.—Ed.)

2. *Mēla* and *Thāt*: The only difference is of alternative *svara*-names that obtain in Karnāṭak music in respect of *Vivādi Mēla-s* which have not been adopted in Hindustāni music. Practically, therefore, not much difficulty arises out of this difference, except when the South Indian musician begins actually to use the alternative *svara*-initials in vocal singing. In the North we must learn to respect the South Indian convention of alternative names for *svara*-positions, and the South Indian vocalist for his part will, I think, do well to sing less of "solfa". (Incidentally, less solfa-singing will

1. Synopsis appeared in IMJ-7—Ed.



be more conducive to better voice production—vide Symposium on "Voice-culture", IMJ-1 & 2.—Ed.)

In both these systems of classification of *rāga-s*, we have lost the ancient *Grāma-Murchhana* concept. It cannot be said that the *Mēla* (or *Thāṭ*) system is a thoroughly satisfactory system of classification. Dominance of the scale outlook is fast leading to loss of *Rāga-Bhāva*. Feeling musicians and musicologists are grappling with the problem as well as they can, and a few are actually working on hypotheses for a new and more satisfactory classification. But it is too early to say what results will be achieved. We must, however, avoid the temptation to oversimplify in terms of *Mēla* or *Thāṭ*, or to indulge in hasty and superficial comparisons between the two systems.

3. That brings me to the third point, viz., comparative study of the two systems. In respect of *Rāga* one has to be very circumspect indeed, and more than one musician-musicologist have to labour hard and sensitively on the subject. Otherwise we will be having only such puerile stuff as "*Bhūpalī is Mōhana*", or "*Bilāval is Śaṅkarābharāṇa*". It is heartening to find some of the foreign students of Indian music deeply conscious of the immense problems involved in comparative study and going about the business in a truly scientific-artistic way. I have seen a paper of Professor Powers, of Pennsylvania University, wherein he has made an earnest beginning in the subject.

4. Another baffling feature of Karnāṭak music is that they use ancient and medieval technical terms in absolutely new senses; as for example, in *Rāgāṅga*, *Bhāshāṅga* and *Upāṅga*. In their modern usage these terms mean respectively: full scale, transilient scale and scales which take in accidentals. One could not help wishing that they had used new words for the new ideas. In our *Śāstra-s*, *Rāgāṅga-rāga-s* are directly derived from the *Grāma-rāga-s*. *Bhāshāṅga-rāga-s* are derived from the *Bhāshā-s* of *Grāma-rāga-s*. *Kriyāṅga-rāga-s* are predominantly concerned with *Kriyā-s* (nuances of tonal rendering) suggesting *Bhāva-s* like *Śōka*, *Utsāha*, etc. *Upāṅga-rāga-s* derive their existence from the imitation of special *aṅga-s* of *Rāgāṅga-rāga-s*.

ग्रामोक्तानां तु रागाणां छायामात्रं भवेदिति ।  
गीतज्ञः कथिताः सर्वे रागाङ्गास्तेन हेतुना ॥  
भाषाच्छायाऽश्रिता येन जायन्ते सदृशाः किल ।  
भाषाऽङ्गास्तेन कथ्यन्ते गायकैस्तौतिकादिभिः ॥  
करुणोत्साहशोकादिप्रबला या क्रिया ततः ।  
जायन्ते च यतो नाम क्रियाङ्गाः कारणात्ततः ॥

(Saṅgīta Ratnākara Vol. II)

मतङ्गेनोपाङ्गानि रागाङ्गादिष्वेवान्तर्भावितानि ।  
.....अङ्गच्छायानुकारित्वात्तेषामुपाङ्गत्वं च ॥

(Kallinātha's commentary on the above)

In Hindustāni music we do not at all use this ancient terminology. These come more properly under Music History. The student of Karnāṭak music himself is not a little confused with the indiscriminate use of old

terms, when they are used in Musicology proper. The best we can do to-day is to recognize the current usage and so help towards a better mutual understanding.

5. *Tāla*: In a general way votaries of one tradition are able to react well to the other tradition in respect of *Tāla*, for in both cases it is rhythmic time-cycle. While some arithmetical orientation is understandable in the case of percussion solo or *Tālavādya-kachēri*, one is unable to appreciate the preponderance of arithmetical calculation over rhythmic appropriateness and sonic excellence in a large majority of Karnāṭak music performances. When I remarked to Professor Sadagopan on the absence of *Thēka* in Karnāṭak percussion, he said: "It is unfortunately true now-a-days. But you must realise that the character of percussion-play in Karnāṭak music has undergone enormous changes, not all of them for good, in the course of the past thirty years or so. There was an emphasis on *Thēka* in the best percussions of old. More than one *thēka* for a single *tāla* were employed in Karnāṭak music and, except great masters of percussion, the others were content to, and indeed expected to, improvise within the limits of those *thēka-s* and not try to imitate or anticipate the melodic performer. When some one did occasionally try to overstep his limit the main performer used to tell him gently, 'Just be playing the *Thēka*'—yes, this very word, though it sounds Urdu, for it was one of the many All India terms."

Formal and nominal differences are matters for a separate study, and I shall here indicate just a few parallels.

The *tāla Rūpaka* of Hindustāni music is roughly the equivalent of what is now-a-days current as *Vilōma-Chāpu* in Karnāṭak music—I say 'roughly' because, strictly, as I understand, a *Chāpu* has only one beat and one wave but *H. Rūpaka* has 2 beats; but the total number of *akshara-s* and the major division of parts remain the same in both cases ( $H.R. = 3+2+2$ ;  $K.V.C. = 3+4$ ), both beginning on the 'Wave' (*Khālī*). Hindustāni *Tēvrā* (evidently an *apabhramśa* of *Tripuṭa*) is exactly *Tripuṭa* of Karnāṭak music ( $3+2+2$ ) beginning on 'Beat'. The Hindustāni equivalent of *Rūpaka* of Karnāṭak music has a few varieties and so different names. What is popularly known as *Jhampa tāla* in Karnāṭak music (5 *akshara-s*, made up of  $2+3$ ), as distinguished from the strictly formal *Jhampa* (10 *akshara-s* made up of  $7+1+2$ ), seems to be closely allied to Hindustāni *Jhap tāl* not only in name but in form, being the first half of the latter ( $2+3+2+3$ , the first half beginning on a 'Beat' and the second half on a 'Wave').

It was given to Professor Sadagopan to discover that *Sūla tāla* of Hindustāni music and *Maṭya tāla* of Karnāṭak music are exactly the same ( $4+2+4$ ) and, what is more remarkable, to discover that *Sūla tāla* is, contrary to the belief of Hindustāni musicians and musicologists that it is a rare *tāla*, is actually one of the most frequently used *tāla-s*, being the *tāla* of the extremely popular *Choupāi-s* of Tulsidās! (Vide his paper published in Journal of the Madras Music Academy Vol. XXXVI). This only proves that vast areas of knowledge remain to be thrown open by diligent, open-minded research by the votaries of the two schools of Indian music. In conclusion, I should plead for a better mutual understanding between the two, adopting common technical terms wherever possible, and understanding and valuing the differences where they must exist.

—Delhi Sangita Samaj, May, 1967



# SOME IMPORTANT CONCEPTS : AN ELUCIDATION

K. C. D. Brahaspati

## Shadja-Grāma and Madhyama-Grāma

Literally *Grāma* (village) means a permanent community dwelling, which provides for the necessary amenities of life and which has a *Grāmanī* (ग्राम+नी=ग्रामणी) i.e., a leader or a manager. 'Grāma' does not stand for a temporary camp. In musical parlance, *Grāma* denotes a specific *Saptaka* which is regulated by its primary or fundamental *svara* known as its *Grāmanī* because of some special features. *Grāma* and *Grāmanī*, both these words have come to musical parlance from *Lōka* (non-technical) usage—(यद्वा ग्राम-द्वयेऽपि षड्जमध्यमपरौ ग्रामण्यौ भवतः । अन्यस्वरास्तदग्रेसरा इति ।)—*Bṛhaddēśi*, P.11.

In a 'Grāma' (village) the *Grāmanī* (the leader or मुखिया or चौधरी) may be sitting or standing in the community gathering or on the road, yet he remains the leader and is known as such. Similarly, in the *Svara-Saptaka* known as *Grāma*, the *Grāmanī-svara* may be the first, second, third, fourth, fifth, sixth or seventh in sequence, but it does not lose its character as 'Grāmanī'. *Shadja* and *Madhyama svara-s* are the 'Grāmanī-s' of *Shadja-Grāma* and *Madhyama-Grāma* respectively.

We may enter the village through any of its lanes and reach the *Grāmanī's* house. And he is recognized by his own characteristics anywhere in the *Grāma* : Similarly in the *Svara-Grāma* the *Grāmanī-svara* does not lose its character in the cognition of the singer or player and the hearer. Of course, a particular *svara* may get the first position in the *murchchanā* but this change of position does not give rise to a new *Grāma*, it simply shifts the seven *svara-s* to or fro, keeping intact their original character. The *Grāmanī svara*, therefore, regulates a particular *Grāma* and is the 'fundamental' (*Mūla*) *svara* of that *Grāma*. If any one of the seven *svara-s* gets the first position, it cannot violate the regulation or system set up by the *Grāmanī svara*.

The *Grāmanī svara* (*Shadja* and *Madhyama svara-s* in *Shadja* and *Madhyama Grāma-s* respectively) has three special features :—(a) It has a *four-śruti* interval from its previous *svara* (b) it has two *Samvādī-svara-s* in the *Saptaka* and (c) its subsequent *svara* in *Ārōha* has *three-śruti* interval.

In the primary *Grāma*, viz., *Shadja-grāma*, the *Grāmanī svara* is *Shadja*, i.e., that which is origin of the other six *svara-s*. That is, in this the first *murchchanā* commences from *Shadja*. This *Shadja* is also 'born' of the other six *svara-s* in the other six *murchchanā-s*. Each of these six starting points or *svara-s* will be the *Janaka* or genitor of the *Shadja* in the six new *Saptaka-s*. Mataṅga, quoted by Kallinātha :

षण्णां स्वराणां जनकः षड्भिर्वा जन्यते स्वरैः ।

*Shadja* bears the above special features : (a) it has *four-śruti* interval from *Nishāda*, (b) it has two *Samvādī-s*, viz., *Madhyama* and *Pañchama*,

and (c) its next *svara*, viz., *Rishabha*, has *three-śruti* interval. Similarly, *Madhyama* in *Madhyama-grāma* (a) has *four-śruti* interval from *Gāndhāra* (b) its two *Samvādī-s* are *Nishāda* and *Shadja* and (c) its next *svara*, viz., *Pañchama* has *three-śruti* interval.

The ascending and descending order of *Saptaka-s* starting with different *svara-s* is known as *Murchchanā*. In *Murchchanā* a particular *svara* has special effulgence because it is the beginning and end of the ascending and descending orders respectively. *Grāma* is thus the basis of *Murchchanā*. These days *Grāma* is translated as 'Scale' and *Thāṭha* and *Mēla* are also translated as 'Scale' !

If the seven constituent *svara-s* of *Grāma* are imagined to constitute a seven-petalled lotus, any of the petals can be given the first place. If seven observers stand facing the seven petals, every one of them can count the petals by giving the first place to that particular petal which is in front of him. Every one of them is seeing one and the same lotus. If the lotus is turned round and the petals facing the seven observers change positions, even then the new order of counting the petals will be valid. Each observer will give the first position to the petal facing him.

## Svara-Samvāda, Rāga-Samvāda\*, Anuvāda and Vivāda

*Svara-Samvāda* stands for *Parama Ishṭatā* or highly agreeable relationship of *svara-s*. *Ishṭatā* is that which is desired or agreeable. Any two *svara-s* which are mutually pleasant when sounded simultaneously are mutually *Ishṭa*, and any two *svara-s* which are not agreeable when sounded simultaneously are mutually *Anishṭa*. *Ishṭatā* or agreeable relationship is again of two kinds—ordinary or *Sāmānya Ishṭatā* known as *Anuvāda* and special or *Parama Ishṭatā* known as *Samvāda*. *Parama Anishṭatā* is known as *Vivāda*.

'*Svara Samvāda*' is thus the *Ishṭatā* of *svara-s*. Here *Samvāda* means *Samyak Vāda* or proper speaking out. *Shadja-Pañchama* (13-śruti interval) and *Shadja-Madhyama* (9-śruti interval) have *Samvāda* relationship and *Shadja-Antara Gāndhāra* (7-śruti interval) has a special *Ishṭatā* which is superior to *Anuvāda* and inferior to *Samvāda*. This has been recognised as *Samvāda* by Mataṅga in *Madhyamagrāma*. (Bharata speaks only of the first two *Samvāda-s*). This much about *Svara*.

*Samvāda* has another significance and that is *Sādṛśya* or similarity. (एकत्र दृष्टस्य अन्यत्र दर्शनम्—seeing in another place something which has been seen at one place). This can be called the *Samvāda* of a group of *svara-s* or '*Rāga-Samvāda*'.

In *Shadja-grāma* two triads, viz., *Sa-Ri-Ga* and *Pa-Dha-Ni*, have perfect similarity of intervals—'*Krama-sādṛśya*'. This similarity is very important in the construction of *rāga-s*. The rule of '*Varjana*' in *rāga-s* or *jāti-s* referred to in the last Number (of IMJ) is associated with *Rāga-Samvāda*. Thus *Ma-Ni* in *Shadja-grāma* have *Svara-Samvāda*, but they do not have *Rāga-Samvāda*. Hence this pair has been omitted by Bharata in the enumeration of *Samvādī* pairs.

\*This is in further elucidation of the points raised by the author on pp. 60—61 of IMJ No. 7 (IV-1)—Editor.



# GANDHARVA

Sadagopan — Premlata — Brahaspati

**Sadagopan.** It is generally recognized that the word *Gāndharva*, as applied to the Science and Art of music, is derived from *Gandharva*, "a race of semi-divine beings". I believe it is reasonable to suppose that the "semi-divine" *Gandharva* world is the inner world of the artist—the free, imaginative, intuitive mind from which all artistic creations arise.

But is it not somewhat incongruous for "scientific" studies of music history to give a geographical habitat to the *gandharva-s*? There are music history books which confuse the word with *gāndhāra* (which is the term used to denote a sculptural style) and say that the *gandharva-s* were a semi-divine race settled in the *Gāndhāra* or *Khaṇḍahār* tract of Afganistan. Apart from this interpretation being unscientific, I think it is also wrong etymologically to derive *gandharva* from *gāndhāra*. Could you, Dr. Brahaspati and Dr. Premlata, throw light on this point? We may also perhaps discuss the subject in general.

**Brahaspati.** The fundamental canon of scholarly studies in the Indian tradition is that both the *vyutpatti* (etymological derivation) and *pravṛtti* (usage) of words are taken into account. *Vyutpatti* lends the general meaning of the word, and *pravṛtti* stands for *rūḍhi* (traditional usage). Accordingly I have the following observations on the word *gāndharva*. The etymological derivation of *gandharva* is:—गन्धं अर्चति इति गन्धर्वः (one who can perceive *gandha* or smell) and *Gāndharva* is that which pertains to the *Gandharva*. In the five *bhūta-s* (elements), *Prithvī* (earth) is the grossest; *gandha* being the attribute of *Prithvī*, it includes all the other four attributes of the four previous *bhūta-s*, viz., *śabda* (of *Ākāśa*), *sparsa* (of *Vāyu*), *rūpa* (of *Agni*), and *rasa* (of *Jala*). The *Gandharva* has some special faculty making him superior to the ordinary human being, by which he is able to perceive through *gandha*. The reference is to a special layer or consciousness where the intangible (similar to *gandha*) is perceived as tangible (अमूर्तस्य मूर्तवद् दर्शनम् १). Thus *gandharva-s* are *jīva-s* (beings) of a special category who are comparable to *dēva-s* (divine beings) because of certain qualities, if not actually *dēva-s*.

According to *rūḍhi* or usage, the word *gandharva* is used in the following meanings (according to *Amarakōśa*):—1. तुम्बुरु प्रभृतयो देवगायनाः (I-11) 2. गीतमाधुर्यसम्पन्नः (मनुष्यः) (I-55) 3. मृगजातिः (V-11) 4. घोटकजातिः (VIII-44)

The following verse from *Haimakōśa* quoted in Mahēśwara's commentary on *Amarakōśa* gives the six conventional meanings of this word:—

गन्धर्वस्तु नभश्चरे पुंस्कोकिले गायने च ।

मृगभेदे तुरंगमे अन्तराभवदेहे च ॥

**Premlata.** The semi-divine *Gāndharva* is said to move about in the *Ākāśa* or the sky.

*Vivāda* stands for the 'anishṭa' interval between two *svara-s*. Two-*śruti*, five-*śruti* and eight-*śruti* intervals are 'anishṭa'. (Bharata speaks only of two-*śruti* as *Vivādī* interval). In *Rāga*, *Vivādī-svara* is now-a-days explained as 'Varjita' *svara*. This is a travesty of *Saṅgītaśāstra*. Actually *Vivādī* implies the 'anishṭatā' of *svara-s*. When either of the two *svara-s* having *Vivādī* interval becomes *Amśa* in a *rāga* or *jāti*, *Vivāda* is established. In such a state, either the previous *svara* is augmented by one *Pramāṇa-śruti* or the later *svara* is lowered by one *Pramāṇa-śruti* in order to minimise the *Vivāda*. This fine change (केशाग्र अन्तर) takes place in that *svara*, out of the two, which is not the *Amśa* when that particular *svara* has *Saṅgati* with the *Amśa*. But when the *Amśa* has *Saṅgati* with *Anuvādī svara-s*, the *Vivādī* retains its original position. Thus the 'one-*śruti*' of *Vivādī svara-s* is not a static feature of *Rāga*. This much about the *Vivādī svara* having two-*śruti* interval. This fine change (केशाग्र अन्तर) also occurs in *svara-s* with five or eight *śruti* intervals having mutual *Saṅgati* in a *rāga*. In such cases the original five-*śruti* *Svara* becomes augmented to six-*śruti* position and the eight-*śruti* *Svara* is lowered to seven-*śruti* position. Thus *Vivāda* has nothing to do with 'Varjana' in *rāga-s*.

## Svara, Vādī, Amśa and Sthāyī

The word 'Svara' stands in general for all *svara-s*, but it has sometimes been used to denote 'Vādī' or 'Amśa' *svara*—शृंगारहास्ययोः कायौ स्वरौ मध्यमपंचमौ (नाट्यशास्त्रे काकुत्स्तरव्यंजनाध्यायः) । 'Vādī' is that which speaks out (वदनाद् वादी) 'Amśa' is that which divides (अंशयतीति अंशः) the three *Sthāna-s*, and 'Sthāyī' is that which is permanent. Each of these three terms emphasises a particular aspect or function of one and the same *Svara*. In the ancient *Vīṇā* (मत्तकोकिला) having twenty-one strings, the first, eighth and fifteenth strings were the starting places of *Mandra*, *Madhya* and *Tāra Sthāna-s* respectively. These strings remained unchanged in all *Mūrchchanā-s*; of course they were given the name of the particular 'Amśa' *svara* in the *rāga* and thus their names changed according to the *Amśa*. Thus *Amśa* divided the three *Sthāna-s*. These strings stood for 'Sthāyī', or permanent tones, i.e., *Sthāyī-svara-s* which were no other than the 'Amśa'. This 'Amśa', or 'Sthāyī' is unfluctuable like a *Rajasinhāsana* or Throne. This is the *Vādī* which constantly speaks out, being seated on the *Nāda-Sinhāsana*. This is the उपवेशन of the *Rāga* on the *Sthāyī-svara* (यत्रोपवेश्यते रागः स्वरः स्थायी स कथ्यते—संगीतरत्नाकरे प्रकीर्णकाध्यायः) The *Vādī-svara* seated on the unfluctuable *Sinhāsana* has been equated to the *Rājā* or king in the *Rāga*.

(Translated)



**Sadagopan.** The sky outside and inside, I suppose—*Bahir-ākāśa* and *Dahar-ākāśa*? That may perhaps explain their freedom as well as their special association with music—which is *Nāda-Vidyā*, and *Nāda* is the attribute of *Ākāśa*.

**Premlata.** Your inference is quite sound. The other meanings of the word are :—the male cuckoo, the singer, species of deer and horse and a state of existence where the body is born at a level intermediate between earth and heaven.

**Sadagopan.** We are concerned here with the divine, semi-divine or human beings associated with music. Contemplation, I believe, is also a special quality of *gandharva-s*. Am I right?

**Premlata.** Yes, certainly; the *Gandharva* is a contemplative being, and so of refined senses. According to *Nāṭya-Śāstra* and *Vālmiki-Rāmāyaṇa*, there is a *gandharva* known as Tumburu who is the *drashtā* (seer) of *Dhaivata* and *Nishāda svāra-s*.

**Brahaspati.** *Upasvara* (harmonic tone) is the *gandha* of *svāra*. *Svara* arises out of *āghāta* and is tangible or audible as a gross sound, but *Upasvara* arises out of *anuraṇana* (resonance) and, being too subtle for ordinary perception, it is the *gandha* of *svāra*, so to say. The *Dhaivata* audible as the harmonic of *Madhyama* (in modern nomenclature the 'Svayambhu' *Gāndhāra* audible from *Shadjā*) is the subtle *gandha* of *svāra*, and it was perhaps Tumburu who had perceived this overtone first; thus he was a *gandharva*, i.e., one who could 'smell' or perceive subtle tonal entities. It is a well-recognized idea that Tumburu had perceived *Dhaivata* and *Nishāda*.

**Sadagopan.** *Gandha*, or smell, is here used as a figure of speech, according to you. It could be, but may I offer another explanation?

**Brahaspati.** Please do, by all means.

**Sadagopan.** To smell the subtle smell of the earth, one may be on the earth but not of it. In other words, the "semi-divine" musician is one who is or has risen above the drab earthly level.

**Brahaspati.** You are right. Our *Śāstra-s* speak of *Manushya gandharva-s* and *Dēva-gandharva-s*. Of that a little later. Now, to proceed with *svāra-darśana*, the seers of the 7 *svāra-s* are known as hereunder. All of them may not be recognised as *gandharva-s*, but they certainly possess the subtle power of observation of musical tones and overtones. Thus *gandharva-s* are closely associated with the original perception of tones. Their intimate association with the evolution or manifestation of music is therefore unquestionable.

बल्लिवेधाः शशाङ्कश्च लक्ष्मीकान्तश्च नारदः ।

ऋषयो ददृशुः पञ्च षड्जादीस्तुम्बुरुर्धनी ॥

(Sangita Ratnakara Vol. I, 3/56-57)

**Premlata.** The divinity associated with the *gandharva-s* can be explained in the above context on the basis of the subtle faculty of extra-ordinarily subtle perception or observation which is the manifestation of divinity. This faculty is specially associated with the *brāhmaṇa-s* (seekers

of Truth) and hence they are called '*Bhūdēva-s*', the *dēva-s* on this earth. The *vyutpatti* of *dēva* is:—

दीव्यति क्रीडति यस्माद् रोचते द्योतते दिवि ।

तस्माद्देव इति प्रोक्तः

—(शब्दस्तोममहानिधिकोशः)

The purport of the above is that *dēva-s* have attributes denoting special faculties of *Rōchana* or *Dyōtana* (enlightenment). The divinity of *gandharva-s* is also of the same category. Our *Śāstra-s* say that the *dēva-s* conquer death with *Brahmacharya* (the experience of Truth) and *Tapasya* (quest for knowledge). These two *guṇa-s* immortalise the mortal.

**Sadagopan.** Yes, we recognize that such divinity can manifest itself even in the mortal human being.

**Brahaspati.** The *Taittirīyōpanishat* speaks of *Manushya-gandharva-s* and *Dēva-gandharva-s* as follows:—

ते ये शतं मानुषा आनन्दाः स एको मनुष्यगन्धर्वाणामानन्दः । श्रोत्रियस्य चाकाम-  
हतस्य च । ते ये शतं मनुष्यगन्धर्वाणामानन्दाः, स एको देवगन्धर्वाणामानन्दः ।  
श्रोत्रियस्य चाकामहतस्य ।

(तैत्तिरीयोप० II-8)

The enjoyment of *Manushya-gandharva-s* has been spoken of as hundred times richer than that of ordinary human beings and the enjoyment of *Dēva-gandharva-s* has been spoken of as hundred times richer than that of *Manushya-gandharva-s*.

Thus the association of *Gandharva* with the *Gāndhāra* region is totally ruled out both etymologically and on the basis of convention or usage.

**Premlata.** The association of the attributes of *gandharva-s* with human beings has been spoken of by Bharata in the following words while describing the '*Gāndharva-sattvā*' women:

गान्धर्वे वाद्ये च नृत्ते च रता हृष्टा मृजावती ।

गन्धर्वसत्त्वा विज्ञेया स्निग्धत्वकेशलोचना ॥

(Natyasastra XXII 107)

The '*Gāndharva-sattvā*' woman takes delight in being involved in *Gāndharva* (*Gīta*), *Vādyā* and *Nṛitta*, is fond of cleanliness and has *snigdha* (unctuous) skin, hair and eyes.

**Brahaspati.** Now, having discussed the nature of *gandharva-s*, let us consider the *Gāndharva* pertaining to the *gandharva-s*. Bharata says:

यत्तु तन्त्रीकृतं प्रोक्तं नानातोद्यसमाश्रयम् ।

गान्धर्वमिति तज्ज्ञेयं स्वरतालपदात्मकम् ॥

अत्यर्थमिष्टं देवानां तथा प्रीतिकरं पुनः ।

गन्धर्वाणां च यस्माद्धि तस्माद् गान्धर्वमुच्यते ॥

अस्य योनिर्भवेद् गानं वीणा वंशस्तथैव च ।

(Natyasastra XXVIII 8, 9)

The following attributes of *Gāndharva* are evident from the above verses and from Abhinavagupta's commentary on the same:



1. It is constituted of *Svara*, *Tāla* and *Pada*. *Svara* is manifested by the human voice and instruments like *Vīṇā*, *Vipaṇchī* and *Vamśī*. *Tāla* is the substratum of *Gīta* and is manifested through instruments. *Pada* is manifested by the human voice. *Gāndharva* is the collective name of these three. This *Gāndharva* is regulated by the *Gāndharva-Śāstra*.

2. It is to be distinguished from *Sāma-gāna*. The tonal structure of *Sāma* was in the descending order (*avarōhātmaka*) and there was no *grāma-vibhāga* (classification of *grāma-s*) in *Sāma*, but *Gāndharva* established the classification of *grāma-s* with the evolution of the *ārōhāvarōha* (ascending and descending order) and with the observation of the *Shādja-samvādī Pañchama* and the *Rishabha-samvādī Pañchama*.

**Sadagopan.** Yes, we know that, but these are the physical aspects. There must be, I believe, more significant differences, deeper and subtler, between *Sāma* and *Gāndharva*. I think we should discuss *Sāma* separately later.

**Brahaspati.** Yes, we may. Thirdly, *Gāndharva* is highly propitiatory for the *dēva-s*. It is more effective in propitiating the *dēva-s* than *Japa*, *Tapas*, *Yajña* and *Upāsana*. This is the *adrishtaphala* (unseen benefit) of *Gāndharva* which goes mainly to the *Prayōktā* (performer) and secondarily to the *Śrōtā* (listener). The *Gāndharva* yields delight to the *gandharva-s*.

**Premalata.** It is clear that *Gāndharva* refers to systematised music based on *Sāma* and *laukik* or secular music prevalent in the various regions. In *Gāndharva*, under *Svara*, the names of the 7 *svara-s* of *Sāma*—*Pratama*, *Dvitiya*, etc.—became *Madhyama*, *Gāndhāra*, etc. Similarly the exposition of *Murchchanā-s* and *Jāti-s* was made on the basis of *grāma-vibhāga* (classification of *grāma-s*) referred to above. The keen analytical faculty of *gandharva-s* established the *grāma-s*, *murchchanā-s* and their *auduva* (pentatonic) and *shādava* (hexatonic) varieties known as *tāna-s*. These *tāna-s* were later given the names of various *yajña-s*; thus their use was associated with *yajña-s* after the scientific systematisation of *Gāndharva*. The *Jāti-s* expounded by Bharata were also devised for broadly classifying the various tunes and melodic phrases prevalent in *lōka* (secular traditions). Seven basic or fundamental melodic structures were systematised as the 7 *suddha-jāti-s* bearing the names of the 7 *svara-s* such as, *Shādji*, *Arshabhī*, *Gāndhārī*, etc. The mixed varieties of these structures were systematised as the 11 *Samsargaja-jāti-s*, a number of which bear regional names.

This much for the *Svara* aspect of *Gāndharva*. In its *Tāla* aspect, basically two *tāla-s* were accepted—viz., *Chāñchatpuṭa* and *Chāchapuṭa*. Three varieties of these two were also added and five *tāla-s* were spoken of in all. In the *Pada* aspect the 7 *suddha gītaka-s* expounded by Bharata formed part of *Gāndharva*.

**Brahaspati.** Another *vyutpatti* of *Gāndharva* given by Abhinavagupta in his commentary on *Nāṭyaśāstra* XXVIII-10.

—गं वाचं धारयतीति गान्धर्वम् । यथाह विशाखिलाचार्यः—“पुरा स्वर्गे प्रणष्टां (वाचं) देवेभ्यः (अधारयदिति गान्धर्वम्)” ।

*Gāndharva*, according to this *vyutpatti*, is that which holds *Vāk* (the verbal aspect of *Gīta*). The following *Paurāṇic* anecdote narrated in

*Nāṭyaśāstra* V 31-42 explains the above quotation from Viśākhila, according to which *Gāndharva* preserved the lost *Vāk* for the *dēva-s*.

The *asura-s* (devils) took great delight in the *Nirgīta* (devoid of *Pada* or verbal structure) performance of the *sapta-gītaka-s* and decided to leave the *Gīta* to the *dēva-s*. The *dēva-s* took offence at this and approached Nārada, referred to here as a *Gandharva*, asking for his permission to destroy the *Nirgīta* performance. Nārada pacified them, saying that *Nirgīta* would help preserve the *Gīta*, i.e., the *Pada* could be retrieved on the basis of *Nirgīta* (*Svara-Tāla*) whenever needed in future. Thus both *Gīta* and *Nirgīta* (or *Bahirgīta*) form parts of *Gāndharva*.

**Premalata.** The systematised *Gāndharva* also underwent modification in accordance with *Lōka-ruchi* (popular taste) and regional variations. These modified forms of *Rāga*, *Tāla* and *Pada* were then classified under *Dēśī* and Bharata's *Gāndharva* was identified with *Mārga*. Really speaking, even the original *Gāndharva* had taken due cognisance of regional varieties (e.g., *Jāti* names such as *Āndhrī*, *Madhyamōdīchyavā*—i.e., the *Madhyama Jāti* prevalent in the *Udīchī* or northern region, etc.).

**Sadagopan.** Thank you. This again rules out the *Gāndhāra* (*Khaṇḍahār*) theory. I expect we will be discussing *Sāma*, *Mārga*, *Dēśī*, *Jāti*, etc., in due course.

## The Irony

It is common knowledge that under present-day conditions of concert music in India the musician is seldom himself or herself. Inhibition and distraction reign supreme. Here is a classic instance, a recent one :

The musician on the platform, a celebrity, was executing *Neraval*, that is melodic-rhythmic improvisation of song-line.

A V.I.P. entered—with his retinue, of course.

The musician's hands were raised in courteous *Namastē*. Goodwill was gained ; but Rhythm was lost.

And what was the song-line which the musician was elaborating ?

Tyāgarāja's famous line :

“*Mamata-bandhana-yuta-nara-stuti sukhama* ?”

“Is it good to sing the praise of mortal man bound by ego ?”

—‘BĀDARĀYANA’



SYMPOSIUM

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Concluding Music and Musicology  
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MUSICOLOGY : ITS EXTENT  
AND SCOPE

P. Sambamoorthy

In the history of World Music, India is the first country to realise the importance of the study of the science of music. The term *Gāndharva tatva* was given to it. This term included the study of the science of music in all its aspects. Lava and Kuśa are referred to as *Gāndharva tatvajñou*, in the *Rāmāyaṇa*, i.e. adepts in the science of music. When they sang the *ślōka-s* of the *Rāmāyaṇa*, set to music by *Vālmiki* himself, in the court of Śrī Rāma, all the courtiers were spellbound by their music. One day, Rāma himself was so touched by the music of the two boys, that he slowly descended from the throne and wended his way and came near the young bards and listened to their music with rapt attention. At the end of the recital, when the courtiers looked up to Śrī Rāma for offering salutations, they found that he was not there. They wondered how the emperor had come near the boys unnoticed by them.

The knowledge of *Gāndharva tatva* enabled one to sing or perform with self-confidence. The science of music, or Musicology, includes the detailed study of every topic pertaining to music, *minus* actual performance. The fact that many works on the science of music have been written from the time of Bharata's *Nāṭyaśāstra* (4th cent. B.C.) is proof of the great importance attached to this subject. Tyāgarāja (1767-1847) in his *kṛitī Saṅgīta-śāstra-gnānamu* (in *Mukhāri rāga*) has extolled the greatness of musicology. "Knowledge of the science of music", he says, conduces to bliss divine. The study of musicology develops one's intelligence and a width of outlook. Its study is also of cultural and aesthetical value.

Although the subject of musical pedagogy is a separate topic, still it comes under musicology. It is for this reason that in all the advanced universities of the west this subject is included in the syllabus of the post-graduate courses in music. Topics like 1) equipment of the music teacher and performer of music, 2) aims and methods to be adopted in the teaching of music, 3) the proper utilisation of the music period, 4) several aids to the teaching of music, 5) the varieties of musical tests, 6) the kinds of careers open to musicians, 7) the planning of syllabi in music for the several standards in rural schools and urban schools, 8) the methods relating to the conduct of music competitions—district-war, province-war and on national and international scales, 9) Musical code, 10) Group musical activities, 11) Psychology of music, 12) musical maxims—all these, although legitimately belonging to pedagogy, also come under the sphere of musicology.

The topics pertaining to musicology can be studied under the following four heads:—



- I Those which have a direct bearing on practical music and performance like :
- (a) the *lakṣhaṇa-s* of *rāga-s*, *tāla-s*, musical forms, and musical instruments ;
  - (b) technique of fingering in stringed, wind and percussion instruments ;
  - (c) technique of plucking and bowing in stringed instruments ;
  - (d) technique of blowing and tonguing in wind instruments ;
  - (e) technique of striking, as in *jalataraṅgam* (*udaka vādyam*) and *gettu vādyam* ;
  - (f) technique of playing on drums and the relevant rhythmic phrase-patterns—*bōl-s* and *śolkattū-s* or *jati-s* ;
  - (g) technique of voice production ;
  - (h) etudes, vocalises and studies for different concert instruments ;
  - (i) rendering of compositions in a polished and decorated manner ;
  - (j) interpretation of compositions ;
  - (k) grace-gamaka-s ;
  - (l) consonance—horizontal and vertical.
- II Topics which have an indirect bearing on practical music and performance like :
- (a) musical prosody ;
  - (b) musical rhetorics ;
  - (c) style in musical compositions ;
  - (d) style in singing and playing ;
  - (e) *rāga* and emotion ;
  - (f) psychology of music ;
  - (g) acoustics of concert halls ;
  - (h) subjective and objective factors that contribute to the creation of musical atmosphere (*mēlakkaṭṭu*) in a concert hall ;
  - (i) musicography ;
  - (j) scale and tone system ;
  - (k) *tāla-daśa-prāṇa-s* ;
  - (l) appreciation ;
  - (m) *mudra-s* in musical compositions.
- III Topics which have no bearing on musical performance as such, but which are of interest from the point of view of *pure knowledge* :
- (a) Music and Mathematics ;
  - (b) *Murchchanākāraka mēla-s* and *Amurchchanākāraka mēla-s* ;
  - (c) Comparative music ;
  - (d) Musical honours ;
  - (e) Musical iconography ;
  - (f) Musical numismatics ;
  - (g) Musical philately ;
  - (h) Musical therapy ;
  - (i) Music and Health ;

- (j) Musical mnemonics ;
  - (k) Instrumentation in all its comprehensive aspects including materials used in the manufacture of the instruments and the upkeep and repairs of musical instruments ; the several parts of the musical instruments, the technical names of the parts, etc. ;
  - (l) Lithophones ;
  - (m) Geographical factors and their influence on the character and growth of a country's music ;
  - (n) Music and Astronomy.
- IV Musical history also forms an important branch of Musicology. Topics like :
- (a) evolution of scales, *rāga-s*, *tāla-s*, musical forms and musical instruments ;
  - (b) sources which furnish material for constructing the musical history ;
  - (c) landmarks in the history of music and dance ;
  - (d) evolution of opera and dance-drama ;
  - (e) genesis of some *pallavi-s* and compositions ;
  - (f) famous musical contests ;
  - (g) lives of musical luminaries. The contribution of composers and musicologists to the realm of repertoires and science of music ;
  - (h) survival of the useful in the realm of musicology and of the beautiful in the realm of repertoire ;
  - (i) traditions in music ;
  - (j) evolution of musical concerts ;
  - (k) contemporary music ;
  - (l) evolution of different branches of *Manōdharmā Saṅgīta* ;
  - (m) evolution of the systems of *rāga* classification ;
  - (n) obsolete *rāga-s*, *tāla-s*, musical forms and musical instruments ;
  - (o) the influences of one system of music on another system ;
  - (p) the vestiges of Indian music in the music of other countries ;
  - (q) new *rāga-s*, *tāla-s*, musical forms and musical instruments that have emerged in recent times ;
  - (r) institutions that have sprung up in recent times for the propagation, preservation and development of music in all its branches inclusive of folk music ;
  - (s) results of musical researches carried out in recent times ;
  - (t) music conferences and the parts played by them ;
  - (u) music journals and the part played by them in the dissemination of musical knowledge.



## AESTHETICS FIRST, PLEASE

B. R. Deodhar

The aesthetic sense of music is largely inborn, a matter of natural aptitude. To a certain extent, this sense could be inculcated by association and long training. The music teacher has to bring home to the student that music is an expression of feeling in the language of aural beauty and that grammar and technique are but means to an end.

I come across many students in my teaching. Some are educated girls but some have not much education but have inborn love for music and are music-minded. At the very beginning many of them were so prosaic that their singing was quite mechanical and merely grammatical. They did not know what parts of the song were full of beauty, what places were entrancing, and how to bring them out with more elaboration. I always wonder: "These are girls, who should have natural sense of beauty; they dress so beautifully, speak so nicely, walk so gracefully; yet when it comes to music they are absolutely dry and stereotyped." I concluded that no teacher had tried to tell them that music is a language through which we try to express our thoughts and feelings in a beautiful manner, and that in higher music we care very little for words and deal with the language as *svara-s* only (meaning their sound, and not their initials, of course), for these are intrinsically more expressive than verbal language; and that so long as this language has *svara-s* is not explained to them they can never express their aesthetic feelings.

The teaching of love-songs presented another problem, and made me even a bit nervous. The girls were young, and our Hindustānī classical songs, *Baḍā Khyāl*, *Chōṭa Khyāl*, almost all of them, are *Strī-Gīt-s* (songs of love addressed by girls to their lovers). Some are *Gīt-s* dealing with the praise of God or of Rādhā-Kṛishṇa sport. In our society there are certain people who advocate in their lectures that the old classical songs of Hindustānī music should not be taught to girls, for fear of 'spoiling their character'—they should be taught *Bhajan-s* only. In the face of such propaganda made in higher circles it was a problem for me to overcome this nonsensical prudery and teach the students the gems of art music that our *Khyāl-s* are.

At last I found out the method. I began to teach them the general principles of aesthetics and told them that in the first stages of learning art it is mostly imitative; in a drama the dramatists write the words and the actors and actresses *play* their roles with *feeling*, and when they beautifully succeed in their portrayals they make a name as actors and actresses. Similarly, I told them, the composer had composed a *Khyāl* in a particular *rāga*. In music the composer of a *Khyāl* is usually not a gifted poet. First he gets the germ of an idea in phrases of *svara-s*, and in order to have a composite form of the same in *tāla*, he puts some words to them. The singer,

like the actor, has to *re-live* the experience of the girl, to express whose feelings the words were written. In *Viraha* (separation), "you may think of your father, mother or brother," I used to tell them, "instead of the lover". Then I explained the meaning of the song and made them speak those words with *bhāva* (feeling). When that was over, and the meaning was clear to them, there was a welcome change in their rendering of the song.

Then the *ālāp* part was taken. Another principle of beauty—namely, that it mostly employs curves—was stressed. The curve of each *ālāp* should merge with another curve, and the whole thing should smoothly finish without any jerk in between. *Ālāp* should start with characteristic phrases of *rāga*. Naturally, when you are out of breath, you end on a certain *svara*; but the extension from there should start on the same *svara* and thus you should keep the continuity throughout. The listener should feel that you are continuously singing and that there are no breaks in between.

Then the most important thing is that your face should be animate with the spirit of the music you are singing. The modulations of voice in expressing a song must match with your everyday expressions when you converse in private, about your happy or unhappy experiences. You should be natural about everything. When you are talking about your natural experiences you don't change your voice, but only the rise and fall and cadences constitute the change. The same thing must be maintained in singing also. And, to do so, basic training in voice-culture is absolutely necessary for every student.

In our country many *ustād-s* boast that they know the secrets of voice-culture. What they actually do is to pass on all their defects and mannerisms of voice and body to the students. Many teachers do not understand the difference between the good, natural voice and a defective, artificial voice. Only when the student begins to sing with a voice like the teacher's own does the teacher feel satisfied, and not otherwise. In this way many voices have been spoiled. On the contrary, some ordinary musician-teachers have developed beautiful voices in their students, just because they recognize the natural beauty of the students' voices, encourage them to develop on their own lines and do not at all force them to imitate the teacher's voice.

How the ignorant parent unwittingly spoils his child's music is illustrated by the following true story. Once in Bombay at a music competition there was one girl who sang very well, with absolutely relaxed body, all the registers ringing well, *tān-s* clean-cut, and beautiful sense of aesthetics. The judges, including myself, gave her the first place among winners. Now the father of the girl, an educated gentleman, a professor in a college, was naturally proud of his daughter's musical talent and wanted her to progress more. Her teacher up to that time had been just an ordinary musician who was not well-known but, evidently, a good teacher. Things, however, work in the wrong way in our country. For, instead of the teacher becoming famous through this student, he lost the student! Friends of the girl's father approached him and advised him to put the gifted daughter under a well-known *ustād*. The *ustād* was no doubt well known, but he had a very bad voice which was throaty, and his *tān* was *bakri*



(goat-like). The girl learnt under this *ustād* for four years. When later I listened to her, sad to say, I was completely disappointed. The range of her voice had shortened, her *tān-s* had become as defective as her *ustād's* and she had lost her natural ease in singing. She had started tensing her neck, shoulders, etc., and her voice-quality had deteriorated. And her music had become thoroughly mechanical.

I have just given here a few illustrations in musical pedagogy. I feel that in our scale of priorities such a pragmatic approach should take the first place in our current musicology.

Having put the students at ease and in the moods and sentiments of *rāga-s* it will then be time to give them guidance in grammar, technique and musical theory in general. In the ultimate analysis any art, especially music, cannot be totally understood in terms of grammar, theory and technique only. These should be there, of course, but only against the background of an aesthetically satisfying practice.

In studying grammar, theory and technique—and this is musicology—here again, I think we have to stress more on contemporary aspects of our music and not be side-tracked into conjectural interpretations of obsolete terms. In my view there is a great need to reorient and reshuffle the teaching of our music from the school stage to the post-graduate level.

Truly beautiful creations come when right perception is at work. If these moments are rare in life they are also rare in art.

—Mahatma Gandhi

## MUSICOLOGY THEN AND NOW

*Mudikondan Venkatarama Ayyar*

I am happy that the title of the symposium, "Music and Musicology", has been aptly worded in its natural sequence and not as "Musicology and Music" as some would like to have it. The phrase 'Music and Musicology' would mean in traditional musical language '*lakshya* and *lakshana*'. It is a well-known and established fact that in all the arts, especially in music, *lakshya* must take precedence over *lakshana*.

"*Lakshya-pradhānam khalu gīta-śāstram*"

is the basic dictum enunciated in all musical treatises of our sages and seers. *Lakshya* is the life, *lakshana* the body, of the art. In fact, it is out of *lakshya* that *lakshana* originated. *Lakshana* helps the artist to seek vistas of beauty around traditional forms of our music embodying different shades of aesthetic feelings. But it is the *lakshya*, or aesthetic insight, that brings out *bhāva* and *rasa* in our music. Soul-stirring music can emanate only from that artist who, firmly established in the accepted *lakshana*, stretches his hands towards the flowers and fruits of *lakshya*.

Classical Indian music is essentially creative (*manōdharmā*) music, and not recitative music. The classical Indian musician is therefore born, not made. Music must be in his breath since birth. So we rightly consider the musical faculty (at the high classical level, of course) as a God-given gift.

"*Saṅgīta-gnānamu Dhāta vrāyavalerā,*"

says Tyāgarāja. It is such a gifted person who can give meaning to the word *lakshya*. He has a keen musical ear from childhood, taste and discrimination capable of imbibing the best in the musical air around him, and is nourished by it. He must have good opportunities to hear great *vidvān-s* of his time. It is by such an exposure to good music that he gradually blossoms into a good musician even without his knowing it. Four important aspects are recognized in musical learning—inborn gift, formal learning (*gurukulavāsa*), practice (*abhyāsa*) and, lastly, teaching others. Of these four, it goes without saying, the first, namely the inborn gift, occupies the pride of place. Classical music should be learnt only by the gifted ones and not by all and sundry.

As far as I know, in the olden days, the teaching of music consisted in imparting directly in person to the pupil the *lakshya* enshrined in our musical forms such as *Saralī-jhanṭa-varīśai-s*, *Gītam-s*, *Varṇam-s*, *Rāgam*, *Tānam*, *Pallavi* and *Kalpana-svara*. Incidental grammatical explanations and the technical instructions formed the body of *Lakshana* or Musicology: instructions for good tone production, correct intonation, shades of *svara-s*, *gamaka-s*, distinctive phrases of *rāga-s*, correct tempo, rhythmic



beauties in *sarvalaghu*, etc. Thus the musicology of old sought to *supplement* and not *supplant* the music that was meant to be taught. The teacher used always to relate grammatical and technical points that arose in the course of teaching, to the needs of *Lakshya*. Books, written or printed, did not play as large a part as today. The few that were, were in the hands of experts who could interpret the treatises sensibly and guide others in correct *lakshana* without detriment to *lakshya*. For, in the nature of things, all the things that go to make for a true understanding of music cannot be put in words or other symbols. Thus the teachers of old recognized the limitations of musicology and gave precedence to the practical aspects of music.

Performing musicians on the concert platform were the products of such a climate. When they sang or played before an audience they were concerned more with their own artistic experience (*ātmārtha*). Theory, grammar and technique, having been quietly absorbed in the *lakshya*, did not show off, nor did they inhibit the musician. On their part the listeners looked to the musician with great reverence, and even veneration. They entered the music hall as they would enter a holy place. Though a few of them knew something about the theory of music, they were conscious of their limited knowledge and would not consider themselves 'judges' or 'critics'. Thus they too contributed to the relaxed and harmonious atmosphere of the music hall.

During the past many years, however, a big change has come over the relationship between music and musicology. This is mainly due to the growth of music institutions where classical creative (*manōdharma*) music is sought to be taught on a mass scale. It cannot be said that only the gifted pupils are admitted. For the sake of the non-gifted, evidently, too much is written and spoken than sung or played. The spirit of *gurukulavāsa* which instils *Lakshya* is missing.

Toeing the line of other subjects, too many *written* examinations are held in music. As a consequence of all these, we have now more grammarians and technicians of music than *artistes*. Even gifted pupils who join institutions are made to tread the same path as others. The mind of the student and performer is made to stray farther and farther away from the aesthetic elements of music. And so it is with the listener. Discussions and criticisms generally centre more and more around non-essentials. These, in their turn, have an inhibiting effect on the performer, and he is seldom able to sing to himself in contemplation.

These are some of the disquieting features of our musical climate today. If music should thrive as an art we should restore the balance between music and musicology. In my view, only that is musicology which helps the growth of creative artistic music. I think we should restore the spirit of *gurukulavāsa* to the teaching of music, whatever be the form, institutional or individual, it may take.

## WANTED : BALANCE

*Vinaya Chandra Moudgalya*

Why musicology? Is it really essential for acquiring mastery over the practical art of Music? Are there not musicians who can sing *rāga-s* of a quite complicated nature in a correct and pleasing way even without having learnt the detailed theoretical description? Is it not true that sometimes those unable to explain the difference between the *kōmal gāndhāra* of *Tōḍi* and that of *Mūltānī* in terms of *śruti-s* or vibrations execute the *svara* shades in a more tuneful and precise way than many others who can discourse learnedly? Why not musicology, then, be confined to those who do not aspire, with talent, to become performing artists? These are the questions which arise in the mind of the practical teacher of music. All this is due, I think, to a misconception about the function and scope of musicology. Musicology to my mind means the speaking or writing about music, and it covers a wide area. Our difficulties today are mainly due to the fact that in our schools and colleges we force the same type of musicology on each and every student, irrespective of his aspiration to become a performer, or theoretician, or teacher or critic, or just an intelligent listener.

It is obvious that for all these categories the study of musicology in some form or other is essential. However, it should be kept in mind that it should not be of the same for all of them.

Whether you call it musicology or not, there is an amount of musicology inherent in every teaching of music, even the teaching of practical music, I mean. The explanations are there—grammatical, idiomatic, technical, philosophical, aesthetic and so on—whether in so many words or through other symbols such as *svara-tāla* notations. In teaching practical music, the difference between the *Kōmal-gāndhāra* or *Tōḍi* and that of *Mūltānī* not stated in terms of vibrations or even *śruti* number but is clearly explained by the guru, through repeated demonstrations and pointing out of parallels. In the same way, all the *rāga-lakshana-s* were taught with the aid of vernacular terms and not of the old obsolete textual technical terms.

In the case of the student who has artistic talent and promise of becoming a good performer in music, he should not be burdened with a syllabus involving the physics of sound production, detailed historical study, old works on music, and the like. Yet, he should properly understand what is Art, what is Aesthetics, what is Music, and what is the fundamental unity between Music and other allied arts such as Poetry, Drama, Dance, Painting and Sculpture.

In his own discipline he should know the proper use of different tones, modulations, *gāmaka-s* and *kāku-s* for expressing different subtle emotions. He may not be asked to study all the ancient and modern classifications of *Rāga*, or the comparative study of *Tāla* systems, but he



should properly understand how a particular *svara-sandarbha*, *rāga*, *laya* or *tāla* can be utilized in producing a particular emotion or *bhāva*. In brief, he should know the fundamentals of Art and Music and should study mainly the applied theory. The time devoted to it should not be considered a waste. This study will give him a deeper insight and help the practical aspect. It should be noted that devoting 12 hours or more a day for practice alone is neither feasible nor desirable. In quite a number of cases it has proved disastrous sometimes substantially damaging the subtleties of excellent voice. Actually, intelligent practice for two to four hours a day should prove quite sufficient.

In the moghul period, thanks to state patronage, music made rapid progress. Many forms, *rāgā-s*, *tāla-s*, instruments and techniques were evolved and developed. There was no dearth of musicologists even, and they wrote a lot about music. However, it seems that there was a lack of co-ordination between the performer and the theoretician. The musicologist went on writing and the artist went on practising without bothering to understand each other's point of view. Gradually not only the theoreticians but the performers too tended to overlook the very fundamentals of music. They forgot the aesthetic and spiritual base of music. The success of a performance was judged by one's techniques in *svara* and *laya*. For pleasing royal patrons the musician had to sing compositions in their praise or according to their tastes. This sublime art which originated in religion and philosophy remained confined to princely courts for a long time. The musicians took pride in defining music as an art which could not be easily understood and appreciated! All this happened, and is still happening, because of an imbalance between theory and practice, between the art and its science.

In view of the large dimensions of musicology it should be easy to recognize that everybody should not attempt to do everything. But its importance for teachers, at various levels, cannot be gainsaid. The teachers of primary, secondary and university levels and teachers specially meant for training in practical music, all will have to study musicology according to their requirements. There is another class we have to reckon with now-a-days—the critic. One cannot become a competent critic unless and until he has studied both the theoretical and practical aspects of music in great detail. Musicology pure and simple, at the highest level will consist mainly of research and publication, and the scholars engaged therein serve a very important purpose. But even they should have a measure of practical grasp and power of expression in music. Otherwise they fail to carry conviction.

For the listener to become intelligent in his appreciation of music the proper way to train him is through heard music, and abstract ideas of *rāga*, *tāla*, grammar, technique, etc., should follow, not precede, practical listening—and, desirably, a little humming by oneself.

What is wanted today is balance. Musician without musicology and Musicologist without music will not be required any more.

## LESS GOSSIP, PLEASE

N. Gopala Ayyar

The late "Tiger" Varadāchārīār, it is said, once went to Vīṇai Dhanammāl's house after taking part in the deliberations of the Madras Music Academy. He was greeted by the vīṇā player with the words: "Are you coming from Mylapore after *talking music*?" These words, though spoken in fun, reveal the agony of the artist. There has been growing amongst us a tendency to *talk* music, and on that account the very term musicology has come into disrepute in musical circles. It cannot be denied that musicology is an essential part of music education. But it should never become more important than the practical art of music itself. We should never forget that an artist who gives the world good music serves it better than a musicologist who is a bad musician or bad listener.

One may not know an enthymeme from a syllogism and yet argue sensibly. Knowledge of logic alone cannot produce a good reasoner. Likewise one may not be a musicologist to sing or play an instrument well. A good artist learns things more by intuition and acquires perfection through practice.

It is to be deplored that in recent years a host of talkers and writers on music has arisen. Their talks and "learned" essays are peppered with quotations from Rāmāmātya and Śārṅgadēva and others. Such talks and writings are mostly unintelligible, their usefulness to music and its growth negligible. They are hardly distinguishable from gossip. It is these that fill "seminars" and "conferences", conducted at great cost, and to which delegates travel over long distances. The speeches and papers are sometimes accompanied by demonstration by an assistant but the quality of the music is generally not satisfactory.

Many so-called experts are men holding bureaucratic or other power and are, therefore, surrounded by yes-men. Needless to say, even the most ridiculously absurd statements of these "experts" go unchallenged. The "learned" talks are usually thrust on a credulous public which gazes in wonder upon the distinguished gentleman who has done so much "research" in music in the midst of his multifarious activities.

It is not that men in other walks of life cannot possess the equipment for the study of musicology. Indeed there are a few who do, among our eminent men in public life. Though they have never been performing musicians, they possess a high degree of musical wisdom, having learnt the practical art through *gurukulavāsa* and the theory directly from the original *Śāstraic* treatises and not from garbled translated versions. Such a one, I have found, is ever immersed in musical thought, humming a *rāga* or a *kṛitī*. When they talk it is musicology, not gossip.

Nevertheless, even such part-time musicologists can do only half-service, which sometimes turns into disservice. It is only when performing musicians of the highest order, cultured, learned and imbued with public spirit, talk that musicology becomes most meaningful. This is exemplified by a recent *Span* report which speaks of Ravi Shankar's phenomenal success in western countries, not only as a performer but as an educator. May his tribe increase.



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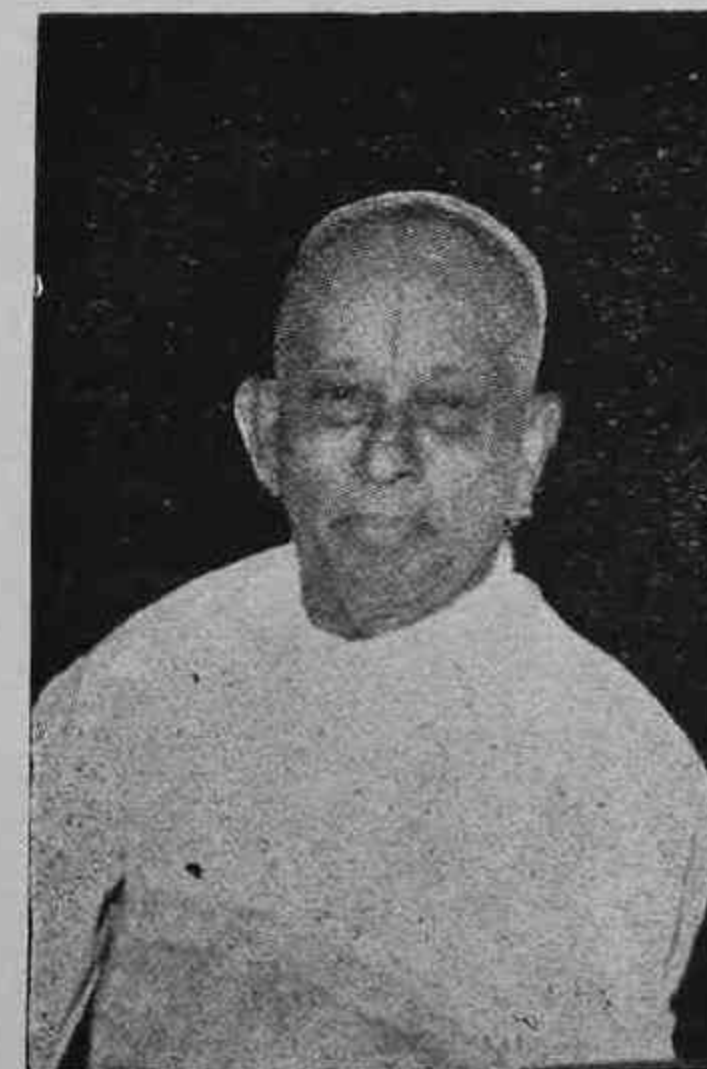
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Harbinger of classical revival in Hindustani Music, he was the *guru* of the celebrated musical evangelist, Vishnu Digambar Paluskar.

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"One of the all-time greats," a wizard on the *Bin*, he was fiercely independent and childlike in simplicity. Maharajas deferred to his wishes.

*(Picture appeared in IMJ No. 7)*



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## MUTTUSWĀMI DĪKSHITAR (1775-1835)

Along with Tyāgarāja and Śyāma Śāstrī he makes the Trinity of kar-nāṭak Music. His compositions are noted for elaborate *Rāga-sāñ-chāra*, majesty, grandeur and restraint. Their style breathes the All India spirit; many resemble the *Dhrupad*. Because of his stay in Kāśī for some years, he has composed in Hindustāni *rāga-s* also. He attained immortality on Deepavali day, and is revered as *Nāda-jyōti*

## VISHṆU NĀRĀYAṆ BHĀTKHANDE (1860-1936)

Father of modern Hindustāni musicology; scholar and composer; collected and published a wide range of traditional compositions and *Śāstraic* texts; introduced the *Thāt* system of classification. The Marris College of Hindustāni Music at Lucknow which he brought into being is now known as Bhatkhande Sangeet Vidyapeeth.

## VISHṆU DIGAMBAR PALUSKAR (1872-1931)

Dedicated musician who carried the message of classical music to the people at large. Gifted with a sweet and sonorous voice of great volume, he appealed to large audiences with his classical and *Bhajan-s*. Established the Gandharva Mahavidyalaya Mandal, a group of teaching centres all over India. Composer and author.

## RAHIMAT KHĀN (18...?—1922)

Known as the “Bhū-gandharva” of his time, this great genius inspired such celebrated later musicians as Abdul Karim Khān.

Biographies of the above appeared in INDIAN MUSIC JOURNAL Nos. 2,3 and 7.

## NĀRĀYAṆA TĪRTHA (17th cent.)

Biographical note in this Number of I.M.J.

## BANDE ALI KHĀN (1826-1890)

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## ARIYAKUḌI RĀMĀNUJA AIYAṆGĀR (1890-1967)

Biographical note in this Number of I.M.J.



## Kaliyamardana

आयाति नागकदम्बं प्रति मायाकलितलोककदम्बम्  
नन्दादियोगिबृन्दचिन्त्यपाद-परमानन्दकन्दमाश्रितवेदम्  
फणिफणासमपितपादारविन्दं नित्यमणिमादिभूतिदमखण्डितानन्दम्  
कमनीयकालमेघाभिरामं गोपकामिनीबृन्दकलितकामम्  
नानाविचित्रलीलाविनोदं श्रीनारायणतीर्थाभयवरदम्

Here comes one,  
Towards (the Lord on) the multi-hooded cobra,  
Towards Him that manifests the various worlds by His *Māyā*—  
Whose feet are meditated on by Nanda and other *yōgī-s*,  
The source-essence of Bliss, the abode of the *Vēda-s*—  
The Eternal One, Whose lotus feet are placed on the hoods of the cobra,  
The Total Bliss, the giver of spiritual powers such as *Aṇimā*—  
Delightful like the beautiful black cloud,  
Beloved of the *gōpī* belles—  
Delighting in multifarious sport, ever anew,  
Bestower of the boon of *Abhaya* to Nārāyaṇa Tīrtha !

—NĀRĀYAṆA TĪRTHA  
in *Kṛishṇa-līlā-taraṅginī*

Of all the adventures and wonders that Kṛishṇa exhibited while a boy, the subjugation of the poisonous many-hooded cobra called *kālīṅga* (or *Kālīya*) is the most significant and revealing. The serpent was flooding the atmosphere with poisonous fumes; everyone dreaded to approach the deep portion of the river Yamunā where it lay. But the Boy jumped into the depths, brought the serpent above the waters, and leaped upon its line of hoods and danced. The pressure of those tender soles was hard enough to force the poison out of the fangs of the mighty cobra; it was made into a harmless suppliant and let go. This is a great lesson for man, for the *Kālīṅga* episode is not like the *līlā-s* of Kṛishṇa in earlier days. Of course, he had been lifted away by a storm-demon, hit by a calf-demon, felled by a cart-demon, pecked at by a stork-demon, but such accidents can easily be set aside by sceptics as commonplace and natural. But, even the toughest diehard sceptic must stand aghast at this unique *līlā*. It has great lessons for each man. For, in the *Mānasa-sarōvara* of every man, there is a poisonous serpent lying coiled, ready to strike. It infects the air and destroys all who contact it. The *Sādhana* of *Smarana*, dwelling on the majesty of the Lord, brings the serpent up, for it cannot live in peace when holy thoughts are about. Then, allow the Divine in you to get full control over the mind or *Mānasa-sarōvara*; let the Divine in you trample on the hissing hoods and tame the vicious thing; let it vomit all the venom and become *Sāthwic* and sweet. That is the lesson it conveys.

—SRI SATYA SAI BABA

## Artists on Ariyakudi

excerpts

He has been the *Saṅgīta-dharma-paripālaka* for so many decades by fostering with genuine care, real interest and innate strength, *Karnāṭaka Sampradāya*. It is the duty—the best and the most effective tribute to his services for our music—of musicians and listeners to adopt in principle and encourage the establishment and growth of the musical culture and tradition he has so assiduously, and for long, built up.  
—G.N.B.

The fine characteristics of Ariyakudi's music are his beautiful portrayal of the *rāga*, the *pāthāntara-suddham* of *kīrtana-s* and the well-proportioned *niraval* and *kalpana-svara-s*. Even though Ariyakudi devotes a few minutes to a *rāga-ālāpanā*, it is replete with all the *lakshana-s* of that particular *rāga*. Ariyakudi is shrewd in anticipating the wishes of the audience, and arranges the choice and sequence of *kīrtana-s* accordingly. On some occasions Ariyakudi's voice may be affected by climatic changes, but he possesses the intrinsic quality of choosing such of those *kīrtana-s* as suit his voice. Ariyakudi's *ādhāra-śruti* has been a bit low during the past decade. But his voice reaches even the *Pañchamam* of the *Mandra-sthāyī-saṅchāram-s*. When Ariyakudi sings such *kīrtana-s*, you feel the richness of his voice. There are critics who style Ariyakudi's music as stereotyped. But, it should be remembered that every musician develops a style of his own and, if he is able to maintain that style consistently, it is to the credit of that musician.  
—DWARAM VENKATASWAMI NAIDU

The chief characteristic of Śrī Aiyaṅgār's music is a sense of proportion, that is, determining and following a balanced plan.  
—PALGHAT MANI AIYAR

For pleasant effect, I feel that a programme should be well balanced in its components. Each melodic phrase, whether in free-moving *ālāpanā* or in a composition, should carry the salient features and, above all, the *rakti* and the sentiment of the *rāga*, and the technique should not override the aesthetics. The phrases should be well balanced and the whole scheme should have a poise and beauty, for which a sound knowledge of the *graha*, *aṁśa* and such pivotal notes and the exact place and proportion in the application of the various types of graces is indispensable. The whole scheme should be like a painting, in which each stroke, and spot, however colourful individually, will contribute to a pleasant picture as a composite whole.  
—ARIYAKUDI himself

His technique and skill are unobtrusive and, in a way, deceptively easy to the superficial observer. There are people who regret, with some justification, that such a great artist does not lose himself in his art. But that is Aiyaṅgār. To him discretion is the better part of artistry. His love of success through proved craftsmanship is too strong to permit him the luxury of losing himself before the public. This is the general rule, but there have been exceptions.  
—V.V.S.



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This is an organisation of musicians, music-lovers and students, and men and women of culture in general. Originally known as "Krishna Gana Samaj" it has gradually developed along distinctive lines of service, and today meets a greatly felt need of the country and of the world as a whole. Our objectives and functions are thus slightly different from those of many other organisations engaged in the promotion of music. Our emphasis is on liberal education, in and through music. We, members, consider ourselves votaries of a worthwhile cause.

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# Tyaga-Bharati Songs for Children

शब्द  
Sound

I  
Hindi

तीन ताल  
Rhythm of Four

गिरती जामुन टप टप ।  
लड़का खाता गप गप ॥  
हवा बह रही हर हर ।  
पत्ता गिरता खर खर ॥  
चिड़िया बोले चुन चुन ।  
भँवरा गुंजे गुन गुन ॥  
गाड़ी जाती धक् धक् ।  
लड़का देखे टक् टक् ॥

ए=ह्रस्व ए  
ओ=ह्रस्व ओ  
ळ=५० (१)

(रचयिता—वासुदेव द्विवेदी)

“Tap”, “Tap”, falls the jāmūn,  
“Gap”, “Gap”, eats the boy,  
“Har”, “Har”, blows the wind,  
“Khar”, “Khar”, falls the leaf,  
“Chun”, “Chun”, chirps the bird,  
“Gun”, “Gun”, hums the bee,  
“Dhak”, “Dhak”, goes the carriage,  
“Tak”, “Tak”, perceives the boy.

काम चोरी नहीं  
Shirk Not

II  
Tamil

तीन ताल  
Rhythm of Four

डिमिकि, डिमिकि, डिमिकि—नाट्टे  
अमुक्कि, अमुक्कि अमुक्कि वरुगुदु  
१. उळविले डिमिकि, उण्मैयिल् डिमिकि  
नेशविले डिमिकि, नेमैयिल् डिमिकि  
२. वीट्टिले डिमिकि, वेळियिले डिमिकि  
पाट्टिले डिमिकि, पडिप्पिले डिमिकि  
३. डिमिकि अडियोम् याम् (बालर्)—उण्मै  
उळैप्पु शेळिप्पु एमदे याहुम्

(डिमिकि)

(डिमिकि)

(डिमिकि)

Shirking, shirking, shirking—  
It's stifling, it's stifling, it's stifling the nation.

1. Shirking at the plough, shirking veracity,  
Shirking at the loom, shirking integrity.
3. Shirking at home, shirking abroad,  
Shirking song, shirking study.
4. Shirk we shall not, we children, shirk we shall not;  
We shall work in truth, and prosperity shall be ours.

एक कहानी  
A Story

III  
Tamil

तिस्रलय  
Rhythm of Three

पाट्टि नल्ल पाट्टि, नूल् नूट्टु वन्द पाट्टि  
मक्कळिल्लाप्पाट्टि, आनाल् मूळैयुळ्ळ पाट्टि पाट्टि (पाट्टि)  
केट्टिडु अवळ् कदैयै नोक्किडु अवळ् मदियै  
पोक्किडु भयम् अवळ् पोल् नाट्टिडु नी नल्लरिवु (पाट्टि)

चतुरस्रलय (Rhythm of Four)

ओरुनाळ् इरविल् तिरुडन् वन्दान्  
ओट्टिन् मेले ओळिन्दिरुन्दान्  
तरुणम् पार्त्तु इरङ्गिडवे तनियाय् अङ्गे अमन्दिरुन्दान्  
करुमुळ् एन्डुडु ओट्टिन्मेल् कळ्ळैन् कालै नहत्तिडवे  
अरुमैप्पाट्टि अरिन्दुकोण्डाळ् मदियाल् वेल् एण्णम् कोण्डाळ्  
लय-धारा (Flowing Rhythm)

यारडा कण्णा, ओलिकेळडा कण्णा  
परण्मेलडा कण्णा एलितानडा कण्णा  
तडि कोण्डुवा कण्णा अडि पोडडा कण्णा  
कण्णा, कण्णा, कण्णा

चतुरस्रलय (Rhythm of Four)

केट्टान् कळ्ळन् कलङ्गिनने, कोट्टान् पोले पाट्टियैप्पार्  
मेट्टु तेरुवुकण्णनुमिङ्गे पाट्टिक्कुत्तुणैयाय् इरुक्किराने  
एन्ड्रे एण्णि इरङ्गिनने, पिळैत्तोम् एन्ड्रे ओडिनने  
नन्ड्रे अरिवाय् नोदि इदै निन्ड्रे तुण्णियाय् नन्मैयिले (पाट्टि)

“Granny” was a nice old woman. She did spinning.  
She hadn't her children with her, but she had brains.  
Hear her story, note her cleverness,  
Banish fear like her, and and stay well in wisdom.  
One night a burglar came and lurked on the roof;  
Biding his time to get in, he was sitting there alone.  
The burglar's feet when moved, made a “karu-karu” noise.  
Granny understood, and resolved to win by her brain:  
“Hey, Kaṇṇā, Listen to the noise, Kaṇṇā,  
“On the loft, Kaṇṇā, is a rat, Kaṇṇā,  
“Bring the cudgel, Kaṇṇā, and beat it well, Kaṇṇā,  
“Kaṇṇā, Kaṇṇā, Kaṇṇā!”  
This the burglar heard, and winced; thought he:  
“Look at this old hag awake like an owl!  
“And that Kaṇṇan of the High Road, he is here as her bodyguard!”  
So thinking he got down and ran for dear life!  
Learn the the moral well:  
Be calm, act brave, do good.



# A Marriage Song

झूला-गीत  
Swing Song

Tamil

खण्डलय  
Rhythm of Five

- आनन्द मानन्द लालि शुभलालि  
वानन्द मुहिल् वण्णन् आनन्दलालि—लालि
१. पालुम् पळम् पोले तेनुम् तिनै पोले  
वेलन् वळ्ळि पोले मेन्मैयुर वाळी—लालि
  २. शीलम् दयै पोरै चिन्तनै माण्डु  
कोलमोडु मिळिरवे गोपालराधे—लालि
  ३. मलरुम् मणम् पोले नहमुम् शदै पोले  
कलह लेनवे नहै ओलि ओङ्ग वाळी—लालि
  ४. उणविन् शुवैपोले उण्मैयोळि वीश  
उळ्ळुम् पुरमुम् इणैय उळैत्तुमे वाळी—लालि
  ५. उळ्ळत्तुरैहिरान् पळ्ळम् निरप्पुरान्  
कळ्ळन्दविर् शेष-दासन् उरैप्पान्—लालि

Happy, happy *Lāli*, the auspicious *Lāli* !  
Happy, happy *Lāli*, of the handsome rain-cloud Lord !

1. As milk and fruit, as honey and corn-flour,  
As *Vēlan* and *Vaḷḷi*, may this couple prosper !
2. Rectitude, compassion, fortitude, high-thinking—  
May these shine brightly in you, thanks to *Gōpala* and *Rādhā* !
3. Like flower and fragrance, like fingernail and flesh,  
May you live amidst sounds of joy and guileless laughter !
4. Like food and taste, emitting the splendour of Truth,  
in the harmony of the inside and the outside, work and live !
5. He abides within us, He perfects our imperfections,  
So says *Śēshadāsa*, the guileless one.

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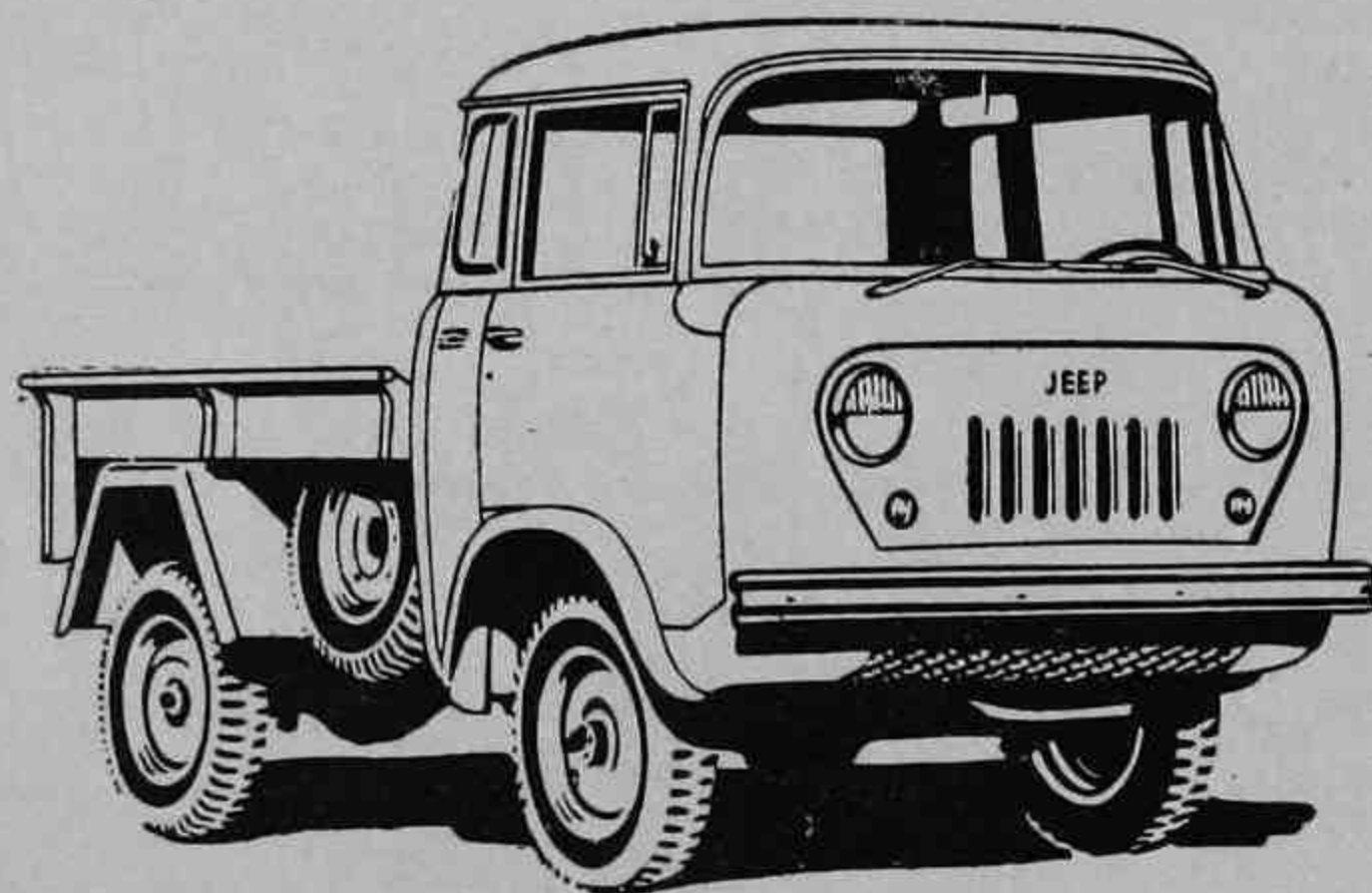
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